



# *The* Inland Printer

THE LEADING BUSINESS AND TECHNICAL JOURNAL  
OF THE WORLD IN THE  
PRINTING AND ALLIED INDUSTRIES



Volume 80

November 1927

Number 2

# Times have changed!

## WINNERS of the NATIONAL RAISED PRINTING CONTEST

At the GRAPHIC ARTS EXPOSITION the following companies were announced as the winners of the National Raised Printing contest:

*The Commercial Stationery Group:*

First prize, Adlee Press, Georgetown, Texas. First honorable mention, Relief Printing Company, Boston.

*The Advertising Literature Group:*

First prize, Gussow Kahn & Co., New York City. First honorable mention, William Edwin Rudge, New York City.

*Novel Effects Group:*

First prize, John F. Glover, Morgantown, West Virginia. First honorable mention, Non-Plate Engraving Company, New York City.

In addition, several certificates of merit were awarded in each group.

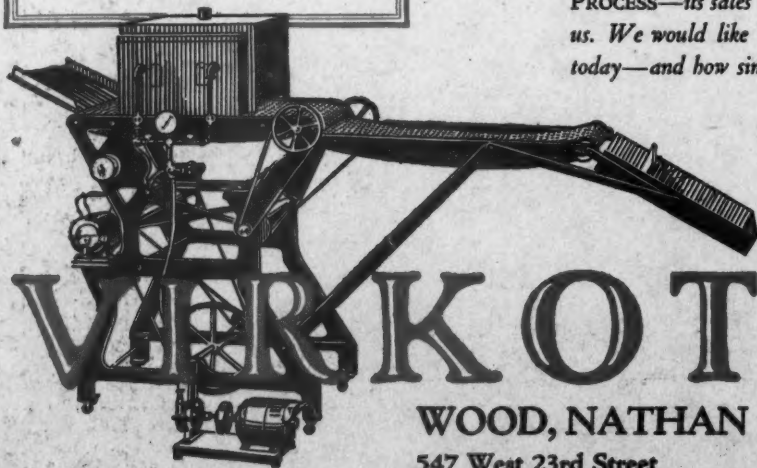
RAISED PRINTING possibilities are now realities. Raised Printing has taken its place as a successful commercial process with wide-spread demand.

Printers are selling Raised Printing for all classes of work, from the lowly card job to the elaborate brochure.

Buyers are seeking the newness of Raised Printing effects—and the printers who can produce them.

The era of experiment has passed. But one thing remains as it always has been—VIRKOTYPING is *Raised Printing at its Best.*

*If you have not already investigated the VIRKOTYPE PROCESS—its sales and profit-making features—write us. We would like to show you what is being done today—and how simple and economical it is to do it.*



# VIRKOTYPE

WOOD, NATHAN & VIRKUS CO., Inc.  
547 West 23rd Street  
New York, N. Y.

# Since 1844

The Butler organization has served the printers of America. Today there is no problem of the paper user—whether the need be great or small—that Butler is not prepared to meet understandingly and helpfully. We invite you to use the facilities of our Research Department and all other resources of our organization.

Butler Paper is sold by men who are in neighborly contact with local printing conditions and are inspired by a friendly desire to co-operate with you.



## DISTRIBUTORS OF BUTLER BRANDS

CHICAGO	J. W. Butler Paper Company	KANSAS CITY	Missouri-Interstate Paper Co.
DALLAS	Southwestern Paper Company	LOS ANGELES	Sierra Paper Company
DENVER	Butler Paper Company	MILWAUKEE	Standard Paper Company
DETROIT	Butler Paper Company	MINNEAPOLIS	McClellan Paper Company
DULUTH	McClellan Paper Company	NEW YORK	Butler American Paper Co.
FORT WORTH	Southwestern Paper Co.	NEW YORK	Butler Paper Company, Inc.
FRESNO	Pacific Coast Paper Company	ST. LOUIS	Mississippi Valley Paper Co.
GRAND RAPIDS	Central Michigan Paper Co.	ST. PAUL	McClellan Paper Company
HONOLULU	Patten Company, Ltd.	SAN FRANCISCO	Pacific Coast Paper Co.
HOUSTON	Southwestern Paper Company	SEATTLE	Mutual Paper Corporation

# Butler Paper

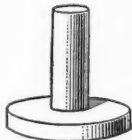
## R-A-P-A-D—A "new" Padding Liquid



Applied Cold—  
Pads ready for delivery  
in ten minutes



INTRODUCTORY OFFER—



With one gallon order  
at \$5.00 we will fur-  
nish this special con-  
tainer and rubber-set  
brush set.



A Free  
Introductory  
Offer

CHICAGO  
821 South Wabash Ave.

**GANE BROTHERS & LANE, Inc., Distributors**

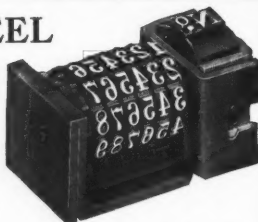
ST. LOUIS  
202 North Third St.

## New ALL STEEL MODEL 64

Precision methods and large pro-  
duction have produced the best  
value ever offered in a high-grade  
machine. Has tool steel drop  
ciphers and solid one-  
piece plunger. Six wheels **\$10**

**AMERICAN**  
Numbering Machine  
100 Other Models for All Presses

AMERICAN  
NUMBERING MACHINE CO.  
224 Shepherd Ave., Brooklyn, N. Y.  
Branches  
123 West Madison St., Chicago, Ill.  
London and Paris



**No 123456**

Facsimile Impression

Carried in Stock by American  
Type Founders Company and  
All Printers' Supply Houses

## THE INLAND PRINTER

Volume 80, No. 2

November, 1927

HARRY HILLMAN, Editor-in-Chief · MARTIN HEIR, Associate Editor

Published Monthly by

**THE INLAND PRINTER COMPANY**

632 SHERMAN STREET ~ CHICAGO, U. S. A.  
New York Advertising Office: 41 Park Row

TERMS: United States, \$4 a year in advance; single copy, 40c.  
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

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Chicago, Illinois, under act of March 3, 1879



HORACE MCFARLAND COMPANY  
Harrisburg, Pennsylvania

August 18, 1921.

Carmichael Blanket Co.,  
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on  
all of our cylinder presses on which it was practic-  
able to use them, the Carmichael Relief Blankets, and  
we are very happy to be able to say that we believe  
they have been a distinct help to us in our work. Un-  
doubtedly they save considerable make-ready time on  
the presses, and we know for a certainty that the  
having of these blankets on the presses has saved the  
smashing of many a plate which would have occurred if  
the original hard packing had been in use.

The only possible objection to the blanket  
which we can see is that it takes up so much room on  
the cylinder that where chalk overlays are used it is  
very hard to get them buried deep enough. This objec-  
tion is not serious enough, however, to warrant our  
not using the blankets, and we will continue to use  
them, as we feel certain they are a distinct help and  
advantage in our pressroom.

HORACE MCFARLAND COMPANY  
Robert M. Farland

RMH/WH

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Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

## CARMICHAEL Relief Blankets

(Patented)

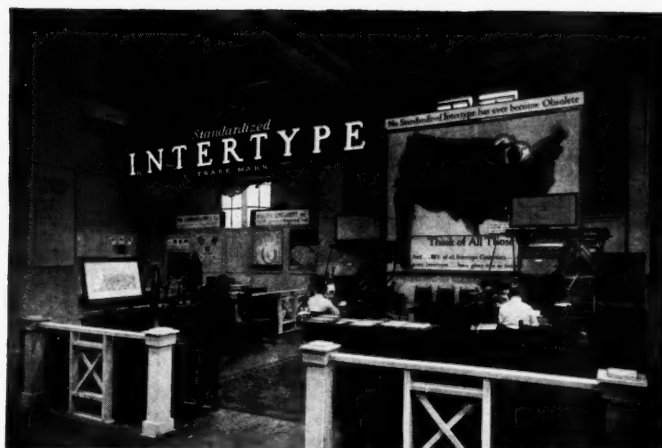
Cylinder Presses  
Platen Presses  
Rotary Presses

or any other presses carrying hard pack-  
ing can be made ready in less time, and  
a decided decrease in wear on forms  
is effected when CARMICHAEL RELIEF  
BLANKETS are used.

Write for Booklet and Price List

**Carmichael Blanket Co.**

ATLANTA, GEORGIA



## “Now I can understand why Intertype has so many enthusiastic users”

SAID ONE OF THE THOUSANDS OF VISITORS AT THE  
RECENT GRAPHIC ARTS EXPOSITION IN NEW YORK

Seldom has a composing machine attracted such interest as the Intertype during those two weeks. Particularly the New Intertype “Mixer.”

This machine is unusually versatile and useful in book and job work. Four magazines are constantly at the operator’s finger tips—*without* shift of magazine.

The change of contacts from one magazine to another is effected instantly by a *light-touch*

finger lever. . . . .

In addition, the new Intertype tripod side unit carries two extra side magazines which can be brought into operation by a simple device without the operator leaving his chair.

Besides more than forty Intertype profit-making features, on the “Mixer,” there is but one distributor box—unequaled in simplicity of design and non-stop operation.

*Write for Literature on the Intertype “Mixer.”*



INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 North Franklin St.; New Orleans 816 Howard Avenue; San Francisco 152 Fremont St.; Los Angeles 1240 South Main St.; Boston 80 Federal St.; London; Berlin. Distributors throughout the world

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Royal

## ELECTROTYPE COMPANY

AS fellow electrotypers, the Royal Electrotypes Company and the American Electrotypes Company, both of Philadelphia, have long had much in common. Both have enjoyed a most generous patronage from printers and publishers, not only in Philadelphia but the entire eastern section of the United States. Both have maintained a mutual interest in the production of quality plates—exclusively.

Therefore, in consideration of the benefits which will accrue to their customers, and to the Graphic Arts Industry at large, they have been merged into a fifty-fifty fellowship. They are no longer competitors, but shareholders in a common good will. *Together* they will go forward under the name of the senior associate—ROYAL

# American ELECTROTYPE COMPANY

—and together they will operate the new Royal plant at 1309 Noble Street, where the combined Commercial Work of both companies will be produced—the down-town Royal plant being retained for Publication Work.

That the new plant, so recently announced for Royal's single occupancy, should also become the national address of the American Electrotpe Company, and that these two former competitors should unite their resources in order to serve a common good purpose, is a happy instance of the modern trend in all American industrial effort.

*J. H. B. Hale*  
ROYAL ELECTROTYPE COMPANY

*Wm. A. Jenkins*  
AMERICAN ELECTROTYPE COMPANY

ROBERT M. EASTMAN, President  
PETER J. MASSEY, Vice-President



4600 Diversey Avenue  
Telephone Polaris 8000

## W. F. Hall Printing Company

FOUNDED 1896 BY WILLIAM FRANKLIN HALL  
THE WORLD'S GREATEST PRINTING PLANT  
OF CATALOGUES AND MAGAZINES

Chicago, Aug. 18, 1927.

Dexter Folder Company,  
528 S. Clark St.  
Chicago, Ill.

Gentlemen:

Attention Mr. A. C. Hammond.

It is my understanding that you have acquired the exclusive sale rights on the Safety Trimmer. Inasmuch as I have received so many inquiries regarding this machine, I thought it would be advisable to write our thoughts to you which would save time to both your future prospects and ourselves.

This machine, when I saw it, was what we had been looking for for a great many years, the result of which was an order for four machines. There are many good features to this machine, a few of which I will herewith mention—rapid change-over from one size to another, rigid clamping, accuracy, safety, and the absence of fatigue to the operator.

We also find in using this machine on gang work that it is so far ahead of anything on the market that there is no comparison. I might also add that we feel that this machine is absolutely indispensable to our business.

Yours very truly,

W. F. HALL PRINTING COMPANY

*Wm H. Harrison Jr.*  
Plant Superintendent

WHH:JL

# The W.F.Hall Printing Company Says:

"This machine is so far ahead of anything on the market that there is no comparison.

"This machine is absolutely indispensable to our business."

THE SAFETY TRIMMER  
60 KNIFE STROKES PER MINUTE

*Double to Triple Production*

*Costs Reduced ONE-THIRD to ONE-HALF*

Small floor space required. No handling of Trimmings — they fall in rear of machine. Quick changing from one size job to another.

*A Proven Machine*  
*Over 75 Safety Trimmers Now in Operation*

Manufactured by BRACKETT STRIPPING MACHINE CO.  
of Topeka, Kansas

*Send for further information*

DEXTER FOLDER COMPANY

28 WEST 23rd STREET

NEW YORK, N. Y.

Chicago  
528 S. Clark Street

Philadelphia  
5th and Chestnut Streets

Boston  
77 Summer Street

Cleveland  
811 Prospect Avenue

St. Louis  
2017 Ry. Exch. Bldg.

Dallas  
E. G. Myers  
924 Santa Fe Bldg.

San Francisco  
H.W. Brintnall Co.  
51 Clementina St.

Chicago, Ill.  
106 Harrison Street  
A. W. Hall Co.

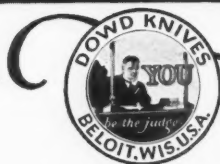
# A clean cut with the DOWD "SPECIAL-A"



Many a good job of printing has been depreciated by an inaccurate paper cutting knife. Why take chances on poor edges and trims when the Dowd "Special A" gives you 100 per cent accuracy?

Then, too, this knife (due to its scientifically correct heat treatment and temper) holds its edge and requires less grinding. Therefore, in addition to great accuracy, the "Special A" gives you maximum service.

*Try this knife for 10 days. Satisfaction is guaranteed. Otherwise you may return the knife at Dowd's expense*



## R.J. Dowd Knife Works

*Makers of Better Cutting Knives Since 1847*

**Beloit, Wisconsin**

## THE PAGEANT OF ADVERTISING



### THE TOWN CRIER

The town crier has been a prominent figure in advertising for centuries. In the 17th century this self important individual cried out on all topics from the sale of merchandise and foods to current events. He was then a sort of daily paper to the unreading populace.

**A WESTVACO SURFACE FOR EVERY PRINTING NEED**

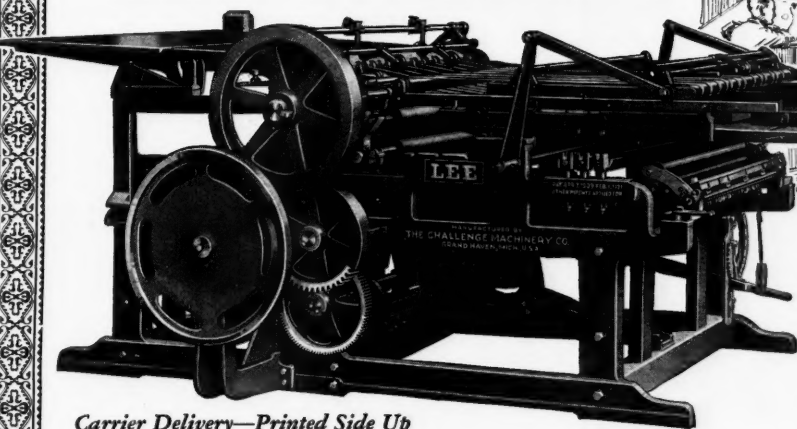
# *The Mill Price List Distributors of* **WESTVACO MILL BRAND PAPERS**

ATLANTA, GA.	The Chatfield & Woods Co. 731 S.W. Glenn Street	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
AUGUSTA, ME.	The Arnold-Roberts Co.	ROCHESTER, N. Y.	The Union Paper & Twine Co. 25 Spencer Street
BALTIMORE, MD.	Bradley-Reese Company 308 W. Pratt Street	ST. LOUIS, MO.	Graham Paper Company 1014 Spruce Street
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	ST. PAUL, MINN.	Graham Paper Company 16 East Fourth Street
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	SAN ANTONIO, TEX.	Graham Paper Company 1432-1434 South Alamo Street
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	SAN FRANCISCO, CAL.	West Virginia Pulp & Paper Co. 503 Market Street
CHICAGO, ILL.	Bradner Smith & Company 333 S. Desplaines Street	WASHINGTON, D.C.	R. P. Andrews Paper Co. 804 First Street, S. E.
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 732 Sherman Street	YORK, PA.	R. P. Andrews Paper Co. 33 North Pershing Avenue
CINCINNATI, O.	The Chatfield & Woods Co. 3rd, Plum & Pearl Streets		
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.		
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street		
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct		
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street		
EL PASO, TEXAS	Graham Paper Company 201 Anthony Street		
HOUSTON, TEXAS	Graham Paper Company 1002-1008 Washington Avenue		
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th Street, Traffic Way		
LOS ANGELES, CAL.	West Virginia Pulp & Paper Co. 122 East Seventh Street		
MILWAUKEE, WIS.	The E.A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 15 Orange Street		
NEW ORLEANS, LA.	Graham Paper Company S. Peters, Gravier & Fulton Sts.		
NEW YORK, N. Y.	West Virginia Pulp & Paper Co. 200 Fifth Avenue		
OMAHA, NEB.	Carpenter Paper Company Ninth & Harney Streets		
PHILADELPHIA, PA.	West Virginia Pulp & Paper Co. Public Ledger Building		
PITTSBURGH, PA.	The Chatfield & Woods Co. Second & Liberty Avenues		
PROVIDENCE, R. I.	The Arnold-Roberts Co. 86 Weybosset Street		



*Manufactured by*  
**WEST VIRGINIA PULP  
& PAPER COMPANY**

# LEE PRESSES



*Carrier Delivery—Printed Side Up*

**Carrier Delivery**  
Beds 26x38 and 29x42  
Sheets 24x36 and 28x40

**Fly Delivery**  
Made in One Size Only  
Bed 26x38 Sheet 24x36

## Now Made in Two Sizes and Styles

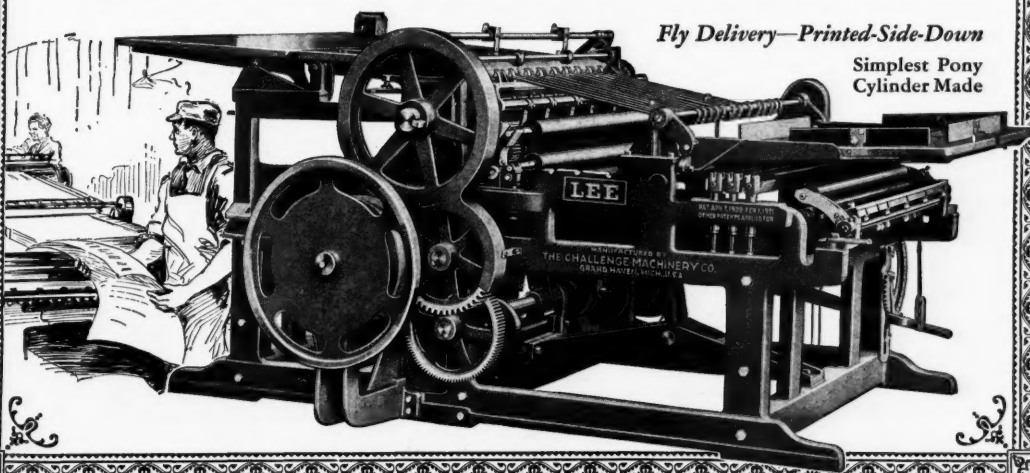
The success of the LEE PRESS, in the ten years it has been on the market, has been really remarkable, due to the fact that it was the first really simplified, easily-handled, moderate-priced two-revolution Pony Press—and still retains these desirable features.

In response to many requests, we have now brought out the 29x42 inch size (bed) in the Carrier Delivery Style. This size will handle sheets up to 25x38 inches, also double-size (26x40) cover papers.

**You Owe It to Yourself to Write Us or Any Dealer Today for Particulars**

**The Challenge Machinery Co., Grand Haven, Mich.**

Chicago, 17-19 E. Austin Avenue—Warehouse Branches—New York, 220 W. 19th Street



*Fly Delivery—Printed-Side-Down*  
Simplest Pony  
Cylinder Made

# Built to fit



Once off the press a newspaper grows obsolete faster than an egg. So with most printed matter. Distribution must be immediate. Schedules are figured to the split second by printers and publishers.

Hundreds of them, year after year, depend upon fleets of speedy, powerful Graham Brothers Trucks and Commercial Cars.

Whatever your business you can profit by this same reliability of performance—by the exceedingly low prices made pos-

sible only by great volume production.

Graham Brothers Trucks are built in chassis sizes from  $\frac{1}{2}$ -Ton to 2-Ton. Bodies are built to fit your business. Service is available from Dodge Brothers Dealers—always and everywhere.

Ask your local dealer about this complete line of money makers.

## GRAHAM BROTHERS

EVANSVILLE — DETROIT — STOCKTON  
A DIVISION OF DODGE BROTHERS, INC.  
GRAHAM BROTHERS (CANADA) LIMITED, TORONTO, ONTARIO

### Prices

2-Ton (6-cylinder) . . . \$1595	1½-Ton . . . . . \$1245
2-Ton Dump (6-cylinder) 1645	1-Ton G-Boy . . . . . 895
¾-Ton Commercial . . . \$670	
(Chassis, F. O. B. Detroit)	
½-Ton Panel Delivery Car (Complete) . . .	\$770

# GRAHAM

SOLD BY DODGE BROTHERS  
DEALERS EVERYWHERE



# your business

## -a new **6** cylinder **GRAHAM BROTHERS** **TWO - TON TRUCK**

**4** speed  
transmission

Four speeds forward . . .  
That irresistible pull of the  
low low for hole or hill . . .  
All the speed you want on  
the level.

**4** wheel brakes  
(Lockheed Hydraulic)

Positive, dependable brakes  
that make possible the  
fullest use of the engine's  
power without risk . . . Self  
adjusting.

# \$1595

(CHASSIS F.O.B. DETROIT)

# **BROTHERS** **- TRUCKS -**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## No. 15246 A Make-Ready Table

WITH ADJUSTABLE LEDGE



Another convenience for the printer; further evidence of the aggressiveness and foresightedness of those who are continually striving to make it easier for the printer to do his work *right*.

The table top is zinc and may be tilted to any angle desired to obtain proper light when in use.

On front of table edge is a movable steel bar which, when raised and moved slightly to the right, becomes an edge sufficiently high to prevent paper from sliding off. When table top is level this

raised edge is not needed but when on an angle it is of utmost importance. As now constructed, the raised ledge is instantly available, when needed, and when not needed it is quickly dropped to a level with the table top. Illustration shows the ledge raised in proper position for use when top is tilted.

Table is made in three convenient sizes, with or without castors, as desired.

Height to top when horizontal, 41 inches.

Double wheel swivel castors are used.

No. 15246-A—36 x 48 in. Top with castors.

No. 15246-B—Same as No. 15246-A but without castors.

No. 15246-C—32 x 42 in. Top with castors.

No. 15246-D—Same as No. 15246-C but without castors.

No. 15246-E—24 x 32 in. Top with castors.

No. 15246-H—Same as No. 15246-E but without castors.

Manufactured by

FOR SALE BY ALL PROMI-  
NENT TYPEFOUNDERS AND  
DEALERS EVERYWHERE

**THE HAMILTON MANUFACTURING COMPANY**  
EASTERN OFFICE AND WAREHOUSE: RAHWAY, N. J.

TWO RIVERS, WISCONSIN

A-S.C.B.-527 (Printed in U. S. A.)

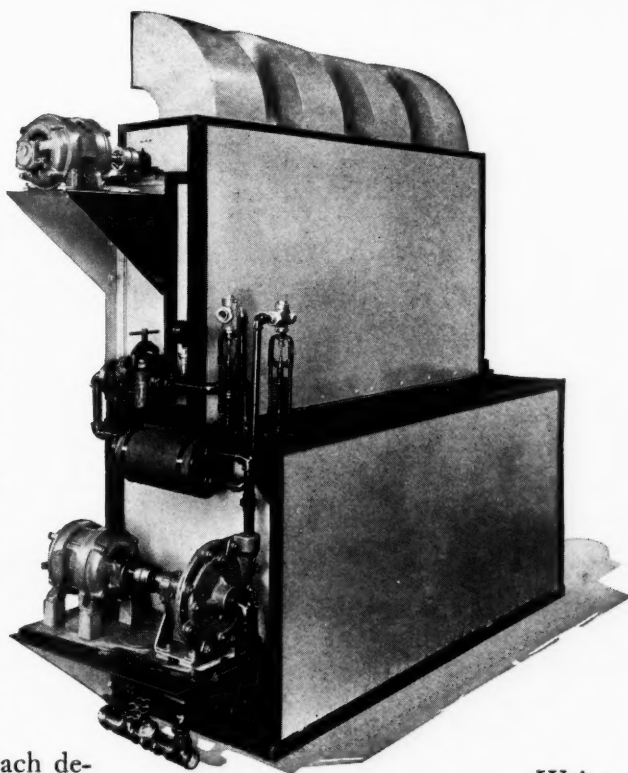
..... this new  
**YORK Air-Conditioning Unit**  
*has answered one of*  
**Your Most Important Questions**

**TOO HOT? TOO COLD?  
 TOO WET? TOO DRY?**

**W**ITHOUT installing any huge expensive central system for conditioning all your various departments, York Units will condition any room or your entire plant to within a fraction of a point.

York Units are placed as needed in one or any number of departments. Each Unit works separately, producing the exact atmospheric condition desired in each department.

You do not have to interrupt production to install them. They are set in place like any single piece of machinery, and are then connected to steam, water and electric



**YORK**  
**AIR-CONDITIONING**  
**UNIT**

lines. The whole job is quick, easy and inexpensive.

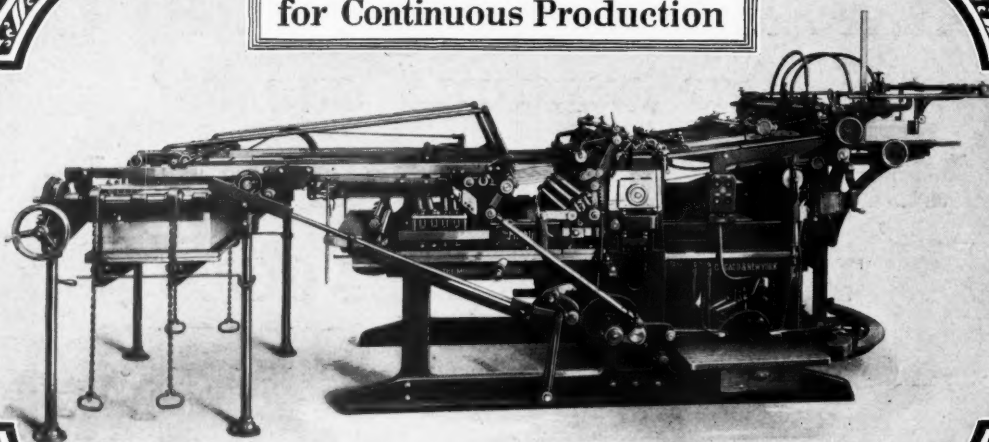
A completed York job—one Unit or any number you need—costs but a fraction of what you have probably thought it was necessary to spend for a really accurate result. Best of all, the Units being easily mobile, your system is flexible enough to meet new conditions as they arise.

Write us at once for full information. It does not place you under the slightest obligation. Address Dept. C, York Heating & Ventilating Corporation, 1524 Locust Street, Philadelphia.

**YORK HEATING & VENTILATING CORP'N**  
**ENGINEERED PRODUCTS**  
**PHILADELPHIA**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# Miehle Automatic PRESSES for Continuous Production



## REALITY

**M**IEHLE Automatic Units save enough in wages alone to pay for themselves in a very few years.

But that's only a method of figuring. The actuality is that they save wages, rent, power and light.

That isn't all: they raise the general rating of their user. The printer who is equipped with automatic machinery becomes known as one with whom it pays to do business. He has a talking point of no uncertain value.

It is much more than a "talking point." It is a weapon of definite power. With a Miehle Automatic Unit in his shop, the printer, to borrow a military term, can "shoot to kill."

## MIEHLE PRINTING PRESS & MFG. CO.

*Main Office and Factory*  
Fourteenth and Robey Sts.  
CHICAGO

PHILADELPHIA  
BOSTON  
DALLAS

SAN FRANCISCO  
LOS ANGELES

*Sales Offices:*

ATLANTA, Dodson Printers' Supply Company  
OKLAHOMA CITY, Western Newspaper Union  
SALT LAKE CITY, Western Newspaper Union

*Operating Exhibits:*  
Transportation Building, Chicago

Printing Crafts Building, New York

# The Miehle Offset Press

## BRINGS TO THE LITHOGRAPHER A NEW AND IMPROVED TOOL

It produces more work in a given time with no decrease in quality.

It lessens the work of the pressman; it makes easy what has always been difficult.

In no way, is the Miehle Offset Press experimental or uncertain. Every part and every function have been thoroughly tested in actual work for over a period of years in representative lithographic plants.

The Miehle Offset is worthy of the investigation of every lithographer.

## MIEHLE PRINTING PRESS & MFG. CO.

*Main Office and Factory*

**Fourteenth and Robey Streets, Chicago**

*Operating Exhibits:* Transportation Building, Chicago

*Printing Crafts Building, New York*

*Sales Offices:*

PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES ATLANTA, Dobson Printers' Supply Co.

*Distributors for CANADA:* Toronto Type Foundry Co., Ltd., Toronto, Can.

---

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

---

# Push Your Shop Profits **UP!** Shove Your Shop Costs **DOWN!**

**This THOMPSON CONCENTRATED IMPOSING TABLE Shows You How**



**No. 13985 Imposing Table—Lock-up Side**

Systematize your imposing work with this THOMPSON Concentrated Imposing Table No. 13985. An efficient profit-building table—containing standard units that serve any printer's requirements.

This modern table uses head-work in place of leg-work. A space-saver as well as a time-saver.

Semi-steel construction guarantees greatest strength. Attractively finished in Olive Green Enamel or Antique Oak. Water-proof plywood is re-enforced with sturdy steel angles.

Receding base allows ample toe space, giving operator greatest freedom for close-up work; also prevents accumulation of dirt and permits clean broom sweep. Very reasonably priced.

Contents, as illustrated, Lock-up Side:

Font of reglet, 6 and 12 point, cut from 10 to 60 ems long.

Font furniture, 2 to 10 lines, cut 10 to 60 ems long.

Adjustable chase rack for all sizes of chases.

Reverse or Storage Side:

Unit with 15 blank cases and bin.

Unit with 11 letter boards and drawer.

Unit with 8 sort drawers containing metal sort boxes.



**No. 13985 Imposing Table—Storage Side**

**• [ For Sale by Independent Dealers and Type Founders All Over the World ] •**

**Thompson Cabinet Company**  
**Ludington • Michigan • U. S. A.**

# *Distinguished*

## P U B L I C A T I O N A D V E R T I S I N G C O M P O S I T I O N

TRADE LINOTYPE MARK



*Set on the Linotype by the Progressive  
Composition Company of Philadelphia  
... these four pages were prepared by  
J. B. Mackenzie of Fox & Mackenzie*

SUPPOSE, as a start, we determine what is meant by that word "distinguished." Every age, every nation, has had its distinguished men. Their eminence has always been because they served their age and their nation in much larger measure than did their fellows. And that distinction often came after antagonism and misunderstanding.

It was so with printing; it battled its way to the forefront in spite of strenuous opposition by the booklovers, by the most cultured classes of its early days.

It has been so with machine composition. But we move faster today, and recognition of machine composition's greater *service* has not waited for future generations.

The pages following show publication advertising composition "distinguished" because of its utility, because it more easily, more economically, more speedily makes possible the telling of today's story. The Progressive Composition Company was selected to handle the composition. The high standard of its work has won general recognition in a decidedly competitive field. And it has intelligently given itself and its customers the benefit of *machine* composition.

Deliberately we have stayed away from layouts where the type or arrangement becomes so distorted as to detract from the message. The main desire has been to show arrangements that by appearance and readability truly *serve*.

MERGENTHALER LINOTYPE COMPANY · *Brooklyn* · New York

IT MAY BE SOME PRODUCT OF

# *Delicacy*



THE product itself, or the use to which it is put, may make an atmosphere of refinement desirable. Neither over-ornamentation nor austere simplicity would be proper. Many advertisers put the burden of the proper result up to the illustration—forgetting that type, rightly used, talks most definitely.

*As a matter of fact, the greatest result from the right kind of illustration may be by using it small—as a climax.*

(A)

## GENERAL MAGAZINES

Magazine advertisements must reach the publication *on time*. Speed in composition is desirable both for this reason and for the sake of economy. In addition to this advantage of speed, Linotype composition gives to the publication absolutely virgin type, unworn by use, with no broken serifs. The flexibility of Linotype is indicated on this and the succeeding pages.

(A) CASLON OLD FACE: 8 and 14 point with italic and small caps; 18 point roman. Decoration: 18 point border 716; 2 point matrix slider 403 and 404½.  
(B) CLOISTER BOLD: 30 point. Rules: 2 point 404½ and 6 point 514.

(B)

Or it may be  
a product  
of common  
utility--in  
which case  
the story  
can be bold  
and brief

## BUSINESS PUBLICATIONS

Because the page rate is low in most so-called trade papers, some advertisers make the mistake of trying to keep down the mechanical expense by having the publication set up their advertisements. That is as foolish as not baking a potato properly simply because it didn't cost as much as a turkey. Both must be *digestible* or they're poison.

*But if it's an advertisement to the trade about*

# food or clothing



*Doubtless a Trademark*

## INDUSTRIAL MACHINERY

PROBABLY  
WITH A FAIR-  
LY STRONG  
SPOT WHICH  
SHOWS AN  
EXCLUSIVE  
FEATURE

*Should be handled in a strong, clear-cut style*

Lavender and old lace, flowers and ornaments hardly suit lathes, drills and other industrial equipment. On the other hand, the strength and mathematical exactness of Bodoni type do have definite harmony with instruments of precision. The illustrations themselves can properly have this same quality in such advertising. We are purposely omitting illustrations because the majority of people misuse type when they use it (and leave it) severely alone.

LET US IMAGINE an illustration in the blank space above. Perhaps there are marginal spots running down the left-hand side, below the trademark.

A certain "stuntiness" without cheapness may be desired. And a suggestion of the product's quality may be injected. A more human type such as Garamond is desirable. Off-centering the copy, taking minor liberties with lower-case letters in place of capitals, many rules of proportion may be disregarded if your compositor knows his tools — and has them.

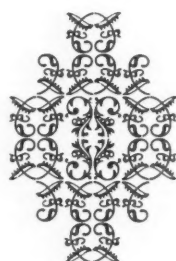
(D)

(C)

- (C) BODONI FAMILY: 30 point Bodoni Bold; 18 point Bodoni Bold italic; 10 point Bodoni with italic and small caps. Initial enlarged from 36 point Bodoni Bold. Rules: 2 point matrix slide 301 and 3 point matrix slide 425.  
(D) GARAMOND: 8 and 14 point with italic and small caps; 18 point italic. Title enlarged from 36 point. Decoration: 12 point borders 1024, 1027, 1028; 2 point matrix slides 401, 403 and 404½.

- (E) GARAMOND: 10 and 14 point with italic and small caps. 36 point initial. Decoration: 12 point borders 1025, 1026, 1027, 1028; 2 point matrix slide 403 and 6 point matrix slide 159a.
- (F) CLOISTER BOLD: 12 point with italic; 30 point italic. Title line enlarged from 30 point. Decoration: 3 point matrix slide 407 and 6 point matrix slide 412.
- (G) CASLON OLD FACE: 14 point with italic and small caps. Initial enlarged from 36 point. Title line in hand type. Decoration: 12 point borders 1025, 1026; 18 point borders 749, 750 L, 750 R; 2 point matrix slides 403 and 404½.

(E)



**A** JEWELRY STORE too often tries to illustrate watches, rings, silverware and what not in a space three times too small. Volumes on this subject wouldn't tell you any more than an intelligent study of the reason behind Black, Starr & Frost's magazine pages—for instance.

## NEWSPAPER ADVERTISING

Full page department store copy is a study all by itself. The suggestions on this page are for the user of smaller units of space. And it is in these smaller units that good layouts are conspicuous by their absence, although the fact that they lack size makes it increasingly important that they be well done.

(F)

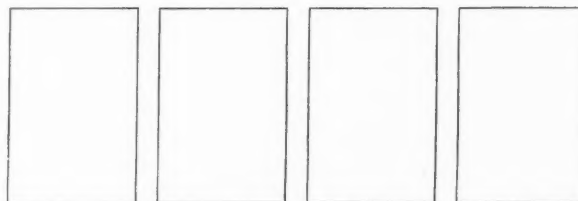
## *A display story of few words but real IMPORTANCE*

can hardly do much better than talk out loud—with a bold-face type. Cloister, Caslon or Bodoni are almost equally good. But unless the white space properly relieves such black type you may find yourself shrieking instead of talking. And people don't usually

## *A Clothing Store* OR SPECIALTY SHOP



**F**EW retail advertisers realize the value of definite uniformity, a definite style, to their newspaper advertising. They plan carefully the layout and appearance of their store—but not of their store's printed representative. And yet over a year's period that general appearance is infinitely more important than any individual feature or product they may advertise. The spaces below are for illustrations.

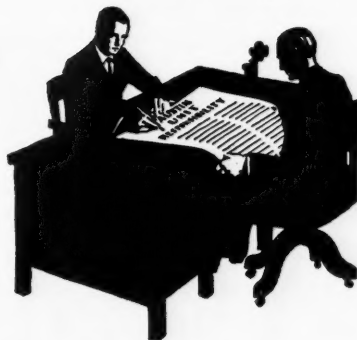


(G)

"The Old Way"



"The New Way"



# This New Method of Building Gets Results

COMBINING the services of architect, engineer, and builder in one complete organization, The Austin Company has left behind the old, slow and expensive methods of building. Design, construction and equipment are all handled under one contract. No need to deal with a dozen different firms. The savings in time, money and bother have won the approval of business leaders from coast to coast.

Many leading concerns—including such names as Haddon Press, Inc., Camden, N. J.; American Art Works, Coshocton, Ohio; American Book Co., Bloomfield, N. J.; Art Color Printing Co., Dunellen, N. J.; R. R. Donnelley & Sons Co., Crawfordsville, Ind.; Victory Printing Co., Baltimore; Plimpton Press, La Porte, Ind.; News-Tribune Publishing Co., Wilmerding, Pa.; Herbeck & Held Printing Co., Pittsburgh; Iowa Lithographing Co., Des Moines, Iowa—have endorsed the Austin Method of Undivided Responsibility with contracts, and in some cases repeat contracts for later expansion of their plant facilities.

Dealing with this one responsible organization, with offices all over the country, you have positive guarantees in advance, covering

- A—Total cost for the complete project.
- B—Completion date, with bonus and penalty clause if desired.
- C—Quality of materials and workmanship.

For approximate costs and other information on any size or type of project, anywhere, wire, phone the nearest Austin office, or send the Memo below.

**THE AUSTIN COMPANY, Engineers and Builders, Cleveland**  
 New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland  
 The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

# AUSTIN

## Complete Building Service

<p>Memo to THE AUSTIN COMPANY, Cleveland—</p> <p>.....project containing.....sq. ft. Send me a personal copy of</p> <p>"The Austin Book of Buildings." Individual.....</p> <p>Firm.....City.....</p>	<p>We are interested in a</p>
--	-------------------------------

I. P. 11-27



*Outbanger has  
a double support  
Heavy Fly-Wheel has  
Hyatt Roller Bearing  
Heavy Drive-Shaft has  
Three Oilless Bearings*

Made in Two Sizes  
30½ and 34½ Inches

## Diamond Power Cutters

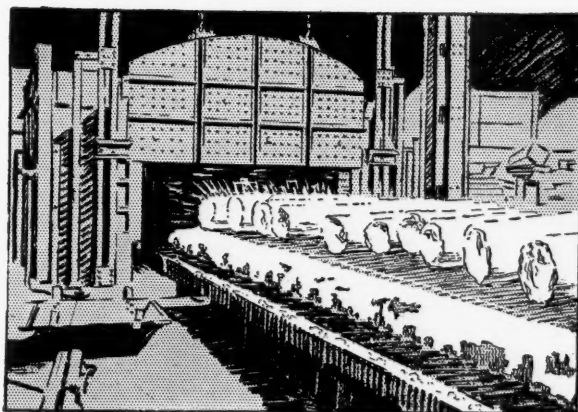
have been on the market for over sixteen years but have been constantly improved. You see them everywhere, for they are the popular power cutter, having gained this prestige because of excellence. They are the largest selling Cutters today. No Diamond Cutter has ever worn out

Diamond Cutters are guaranteed from base to arch and are built in a modern plant by an old-established and reliable firm that has been making high-class printing machinery for more than a third of a century

*Write for Literature—Your Dealer will gladly show you a Diamond*

**The Challenge Machinery Co.** Grand Haven, Mich.  
Chicago New York

# No job too great for Gas!



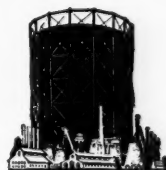
**T**WENTY tons of white hot steel are being rolled out of this huge GAS FURNACE on a steel flat car, which forms the hearth.

The large pieces of steel on the car are locomotive axles which have been through an annealing process in this gas-fired furnace, an operation that precludes all likelihood of axles breaking.

Industrial gas maintains in this furnace a temperature of 1600 degrees Fahrenheit.

Gas is the most "Flexible" of all fuels. It can be used in a jeweler's tiny torch, or for huge operations, such as pictured above. It is also "Flexible" in the sense that its volume and intensity can be raised or lowered, instantly, at the turn of a valve. It gives a concentrated heat wherever needed without involving bulk, waste energy or waste material.

Gas is obviously the Industrial Fuel of the day. Write to your gas company for facts concerning the use of gas in YOUR industry, or to



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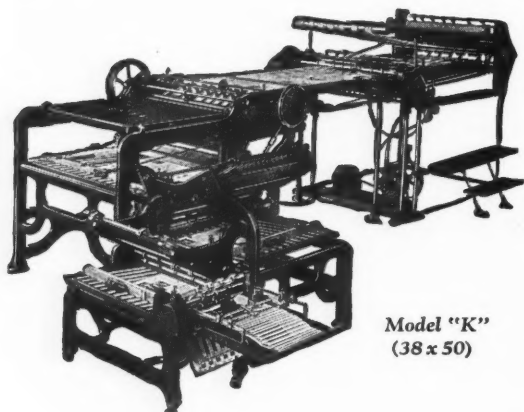
**American Gas Association**  
420 Lexington Avenue, New York City

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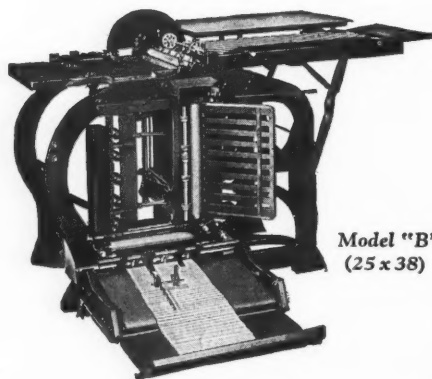
**YOU CAN DO IT BETTER WITH GAS**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

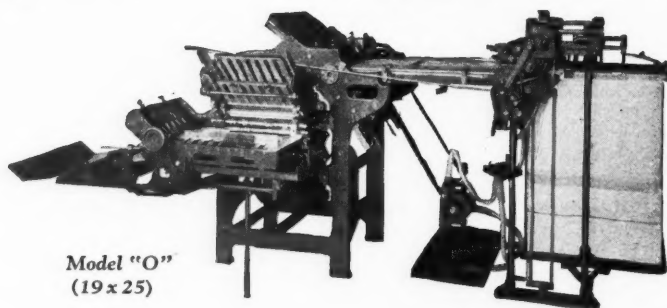
# 65% of CLEVELAND Folders go to CLEVELAND Owners



Model "K"  
(38 x 50)



Model "B"  
(25 x 38)



Model "O"  
(19 x 25)

OF every 100 CLEVELAND Folders and Feeders sold 65 are bought by firms already operating one or more CLEVELANDS.

There could hardly be any more convincing testimony of CLEVELAND'S all-around ability to cut folding costs on all classes of work.

IN THE complete CLEVELAND line, priced from \$750 upward, are two other Folders beside these shown. They are Models "E" and "L", both 17 x 22. CLEVELAND Automatic Air Wheel Feeders, Pile and Continuous types, are available for all models.

## THE CLEVELAND FOLDING MACHINE CO.

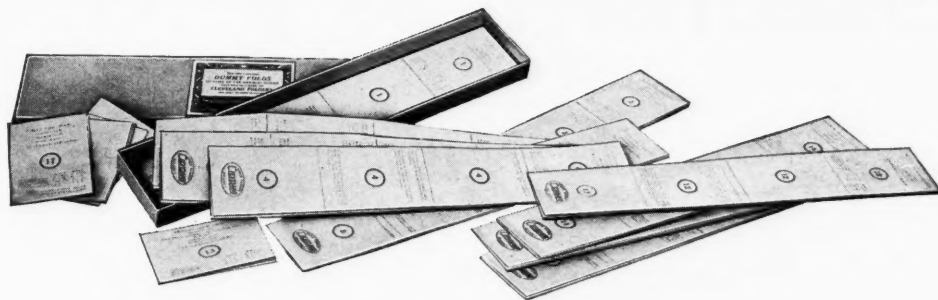
General Offices and Factory: CLEVELAND, OHIO

NEW YORK—34th Street and 8th Avenue.  
BOSTON—Chamber of Commerce Bldg.  
CHICAGO—532 S. Clark Street

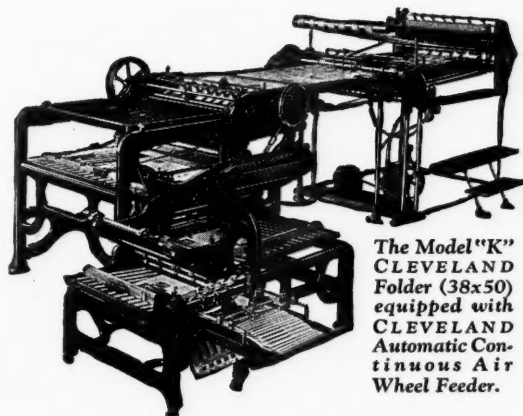
PHILADELPHIA—1024 Public Ledger Building  
LOS ANGELES—East Pico and Maple St.  
SAN FRANCISCO—514 Howard Street

---

# Get your set of Model "K" Dummies



**A**LMOST every day we get some new and startling bit of evidence of the Model "K's" ability to effect far-reaching economies in the bindery. Some of these production short-cuts, such as the 72-page booklet and the double 64-page, both folded ready for side or saddle stitching, are illustrated by a set of Dummy Folds. These will be sent promptly to any printer or binder upon request.



The Model "K"  
CLEVELAND  
Folder (38x50)  
equipped with  
CLEVELAND  
Automatic Con-  
tinuous Air  
Wheel Feeder.

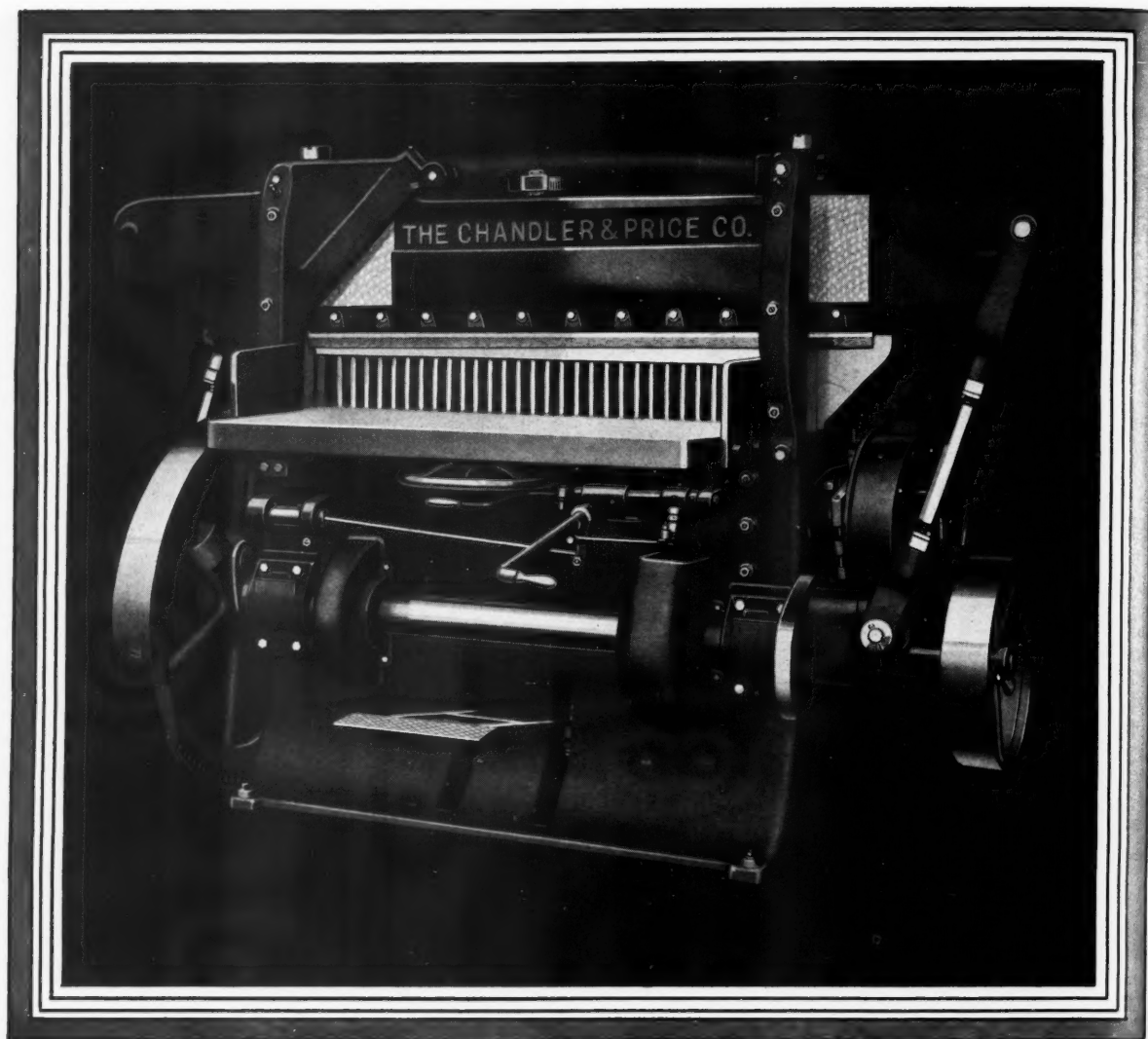
THE rate of production on this versatile machine is increased proportionally as the sheet size is decreased. Maximum sheet size for right angle fold is 39x52, for parallel fold 39x65. The Model "K" will fold all forms that can be folded on any other type of Folder—and forms of recognized commercial value that no other Folder can make.

## ***THE CLEVELAND FOLDING MACHINE CO.***

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—34th Street and 8th Avenue  
BOSTON—Chamber of Commerce Bldg.  
CHICAGO—532 S. Clark Street

PHILADELPHIA—1024 Public Ledger Building  
LOS ANGELES—East Pico and Maple St.  
SAN FRANCISCO—514 Howard Street



## A Summary of That Which is New and Approved

**A**T the Graphic Arts Exposition, the Chandler & Price Automatic Cutter was viewed as an epitome of that which is new and worth buying in its field. It conveyed a number of outstanding impressions:

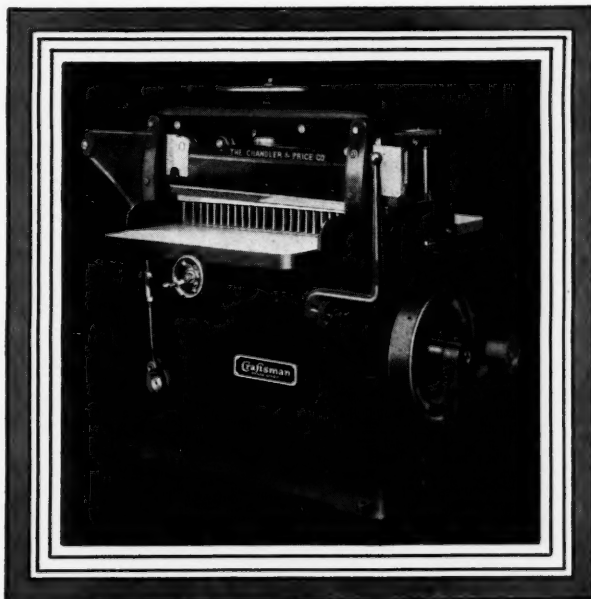
Massive rigidity  
Double-checking safety  
Perfect cutting accuracy

Negligible wear and tear  
Slight cost of maintenance  
Effort-saving efficiency

Tremendous power joins here with a certain fine responsiveness in a manner that interprets modern ideals of engineering. Those who expect a definite craftsmanship

in every Chandler & Price machine have been kind enough to say that they find in the C & P Automatic Cutter a full and true expression of the Chandler & Price spirit.

*The C & P Automatic Cutter is available in 39-inch, 44-inch, and 50-inch sizes.*



**T**HE Craftsman Cutter embodies in a 34½" hand clamp type, the prime advantages of the larger C & P Automatic. Like the Automatic, it has a massive one-piece cast base, a complete guarantee of safety, a chatterless double-shear knife motion, a quick-acting 3-part back gauge, a convenient oiling system, an over-size 32-point-contact wood block type clutch, and so on. The Craftsman reveals the same strength, the same simplicity, the same accessibility, the same 1000th-of-an-inch accuracy, and the same insignificant upkeep.

In the Craftsman Cutter, Chandler & Price offer the "smaller" shop all the accuracy, economy, and profit-insuring possibilities that the C & P Automatic brings to the larger institution.

*The C & P Automatic and Craftsman Cutters are two of four Chandler & Price machines which together make up the most significant four-fold contribution in the history of the industry. Your Supply House will be glad to give you all the data. If you prefer, address us at Cleveland.*

**THE CHANDLER & PRICE COMPANY , Cleveland, Ohio**



Please Mention THE INLAND PRINTER When Writing to Advertisers.

---

# *Bought for the Savings It Provides This Peer of All Metal Bases Ultimately Affords Higher Artistry*

Many a printer has installed Warnock Blocks because of the evident savings they provide and later has discovered that the work he produces with them is of a finer character than he had formerly turned out. With Warnock Blocks you can hold yourself to finer limits of register. You can effect last minute refinements of lockup so easily that you are stimulated to extra careful notice of spacing. ¶ Call it higher artistry if you are one of those who reverence printing; or call it more salable merchandise; but recognize the fact that better work is no liability to any printer if it costs nothing extra. ¶ On the score of savings, Warnock Blocks have made a great reputation. They save time for lockup and makeready. They save wear and tear on plates. They will not warp or swell or shrink. Call on us for figures on actual savings recorded. The Printing Machinery Company, 438 Commercial Square, Cincinnati, Ohio; Printing Crafts Building, New York; Fisher Building, Chicago, Illinois.

#### **The COMPLETE Line**

*Sterling Small Sectional Base Aluminum Expansionable Book Block Base, Sterling Toggle Hook and Base System, Warnock Diagonal Hook and Register System, Aluminum Alloy Metal Furniture.*





FOSTER

# JOHNSON INKS

Copyright, 1927, by Charles Enoch Johnson and Company



PRINCETON BLACK  
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA  
BRANCHES IN ALL PRINCIPAL CITIES

# KREOLITE

## Where Giant Presses Grind

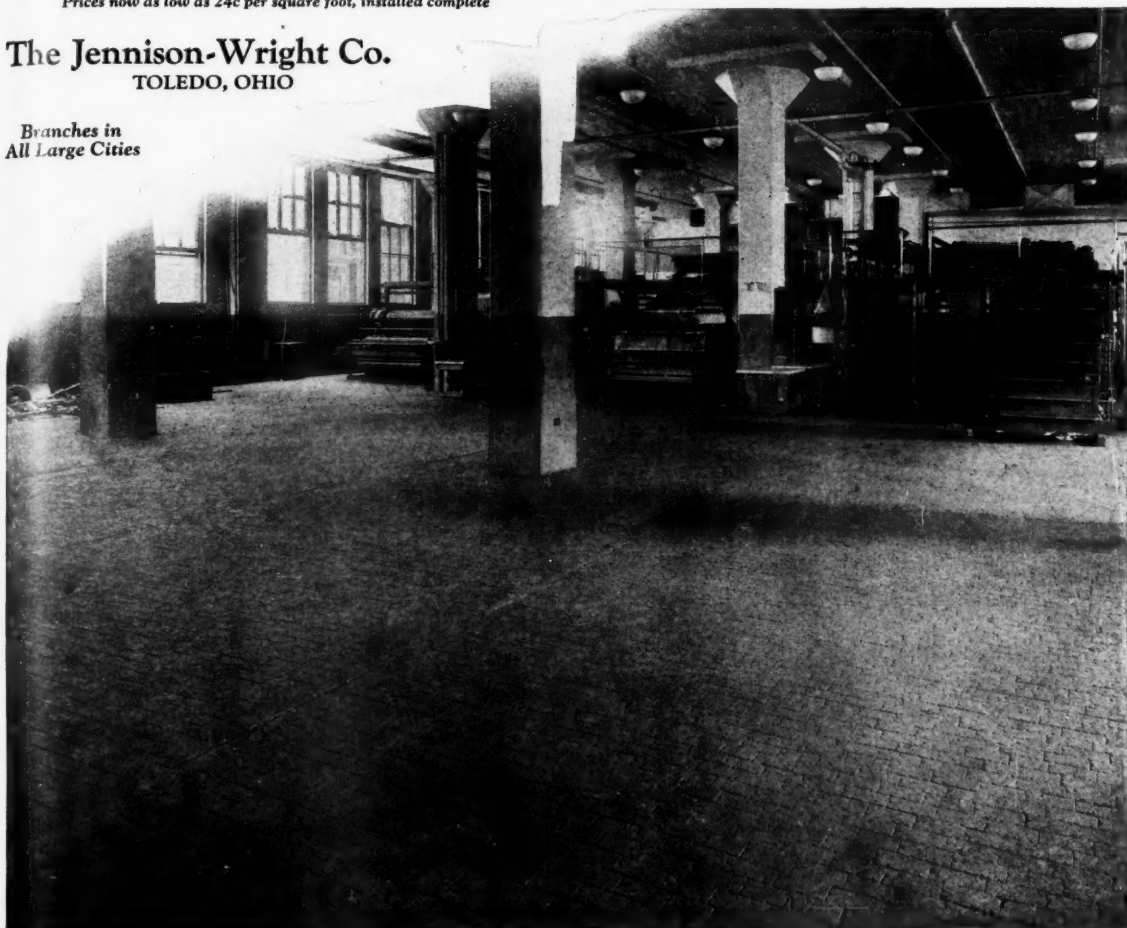
The ponderous weight of printing machinery, the vibration of giant presses, the constant trucking of forms, stereotypes, paper stock and other heavy materials, all impose a terrific strain upon the pressroom floor. ¶ The problem of finding floor material that will withstand this strain is a serious one for printers unacquainted with the enduring qualities of *Kreolite Wood Blocks*. Among the many big publishing and printing firms whose floor problems

Prices now as low as 24c per square foot, installed complete

*Kreolite Wood Blocks* have permanently solved is the New York *Tribune*. One of the floors installed in this plant is illustrated here. ¶ Smooth, resilient, sanitary *Kreolite Wood Block Floors* in your plant will forever end your flooring problems. Have our floor engineers study your needs and make proper recommendations. This is a Kreolite service that is rendered without cost or obligation.

**The Jennison-Wright Co.**  
TOLEDO, OHIO

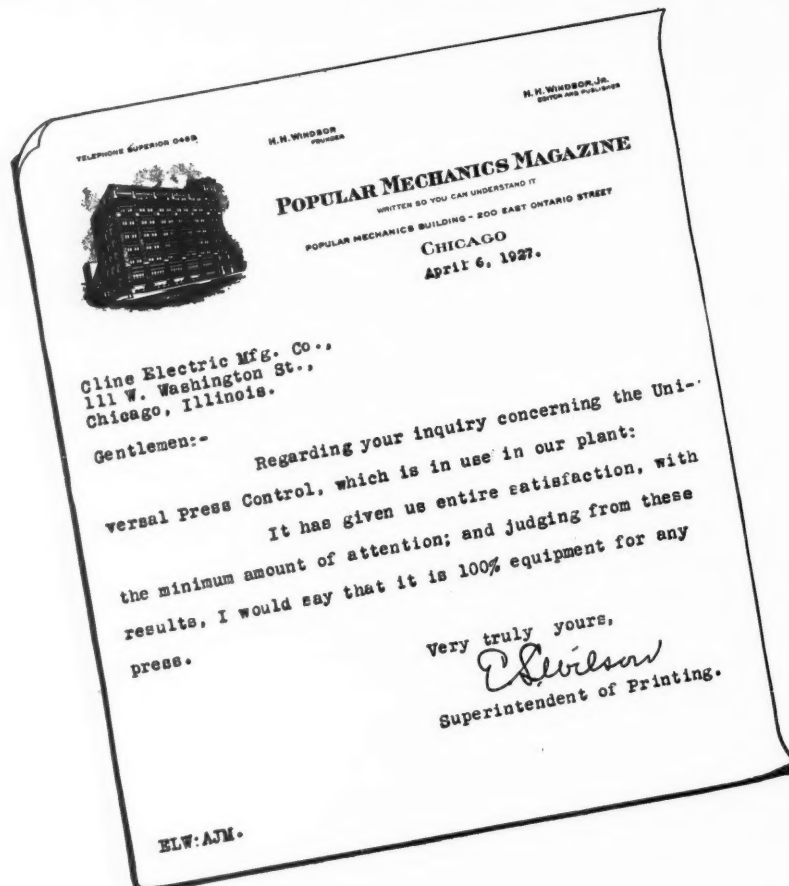
Branches in  
All Large Cities



# FLOOR WOOD BLOCKS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# POPULAR MECHANICS is entirely satisfied with the Cline System of Press Control



*The Cline Electric Mfg. Co. furnishes motors and  
control equipment for the following:*

Newspaper Publishers  
Stereotype Machinery  
Book Binders  
Electrotypers

Composing Machines  
Magazine Publishers  
Lithographers  
Job Printers

Paper Box and Carton Manufacturers

## CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE  
FIRST NAT'L BANK BLDG.  
SAN FRANCISCO  
CALIFORNIA



EASTERN OFFICE  
MARBRIDGE BLDG.  
47 WEST 34TH ST.  
NEW YORK CITY

# Quality Makes Its Own Market

Saturday Evening Post  
Ladies' Home Journal  
Hearst's International and  
Cosmopolitan  
Country Gentleman  
Delineator  
Good Housekeeping  
Harpers  
American Golfer  
American Mercury  
Scribner's  
Success  
Successful Farming  
Western Advertising  
The Golden Book  
Country Life in America  
Factory  
Canadian Home Journal  
Printer and Publisher  
Outdoor Recreation  
Bee Keeper (Canadian)  
Good Stories  
Yachting  
Pattern Quarterly  
Atlantis  
Countryside  
Construction (Canadian)  
Journal of Accountancy  
Living Age  
Golf Illustrated  
La Canadienne  
Farm Journal  
Annals  
National Municipal Review  
Printing Review of Canada  
Canadian Horticulturist  
L'Automobile au Canada  
American Photography  
The Centurion  
Popular Educator  
Successful Methods  
Canadian Home and Garden  
College Humor  
School Science and Mathematics  
The Nomad  
Homes Charming  
Your Garden  
The Art Bulletin  
Town Tidings  
The Northern  
The Century  
Child Life  
The Ducks

## ***These Magazines Are Set on the Monotype***

Woman's Home Companion  
Asia  
Atlantic Monthly  
Our Four-Footed Friends  
Associated Advertising  
Elk's Magazine  
Photo Play  
American Woman  
St. Nicholas  
Saturday Night Post  
American Photoplay  
Columbia  
Century  
Literary Digest  
Everybody's  
Pictorial Review  
Eagles' Magazine  
Garden and Home Builder  
The Log  
Suburban Life  
American Journal of Archaeology  
Hearth and Home  
Rod and Gun in Canada  
Primary Education  
Dial  
Farm and Fireside  
Veterans of Foreign Wars  
Comfort  
Sunset  
Printed Salesmanship  
International Studio  
MacLean's Magazine  
The Independent  
Needlecraft  
Antiques  
House Beautiful  
Business Methods (Canadian)  
The Graphic and Literary Monthly  
Through the Ages  
Cape Cod Magazine  
Landscape Architecture  
El Embarcadero  
American Childhood  
The Hostess  
Light

Women's Magazine  
Modern Priscilla  
American  
The Youth's Companion  
Short Stories  
Roycroft  
World's Work  
North American Review  
Popular Science Monthly  
Bookman  
Forum  
System  
Adventure  
Physical Culture  
The Dearborn Independent  
American Motorist  
American Journal of International Law  
Candy Magazine  
Mentor  
National  
D. A. R. Magazine  
Junior Red Cross  
Farmer's Advocate (Canadian)  
His Master's Voice (Canadian)  
China's Millions  
The Maritime Merchant  
La Revue Moderne  
Motor in Canada  
Trail Riders  
The Dalhousie Review  
The Passing Show  
Missions  
The American Accountant  
The Technology Review  
The Sportsman  
Art and Archaeology  
Modern Homemaking  
Business  
The Dairy Farmer  
Astronomical Journal  
Aeronautical Review  
Overseas  
The Forecast  
Commercial America  
The Digest

The American Review of Reviews  
The American Magazine of Art  
Better Homes and Gardens  
Christian Herald  
Smart Set  
Japan  
Mayfair  
Theatre  
Radio Broadcast  
Harper's Bazar  
Movieland  
College Stories  
The House Organ Review  
The Kourier  
True Romances  
Field & Stream  
Scientific American  
Long Lines  
Thrilling Tales  
Best Stories  
Educational Review  
The Epworth Era  
The Torch  
The Lariat  
Game & Gossip  
Mind and Body  
Screen Review  
The Co-operative Engineer  
The Cynic  
Clubhouse and Fairway  
The Drama  
The Western Architect  
Homes of Comfort  
The Cunarder  
Progressive Education  
Alden Kindred Magazine  
The Consensus  
The Elementary Magazine  
Boys' Life  
The Magazine World  
Foreign Affairs  
Economic Geography  
The Farmer's Wife  
U. S. Air Service  
Social Science  
Fashions of the Hour  
The Geographical Review  
Party Magazine  
Masterpieces  
The Happy Idea  
The School-Arts Magazine  
Bird-Lore

*Monotypes Are Operated in Eighty-three Government Printing Offices, All Over the World*

LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA, PA.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## HOW TO KEEP YOUR TYPE METAL FIT

Keeping type metal fit—in constant top-notch working efficiency—is not a mysterious secret of the inner temple known only to the faithful.

It's common knowledge for every shop. Use Imperial Type Metal serviced by the Plus Plan to drive machine troubles from your shop—to assure accurate casting and a clean, bright sheet—to postpone indefinitely any need for expensive metal replacements and type metal "tonics." Get a copy of the Plus Plan now.

**Imperial**  
© Imperial Type Metal Co., 1927

### IMPERIAL TYPE METAL COMPANY

Manufacturing the following metals:

LINOTYPE	ELROD	MONOTYPE	LUDLOW	INTERTYPE	LINOGRAPH	STEREOTYPE	THOMPSON
Philadelphia	..	Cleveland	..	New York	..	Chicago	

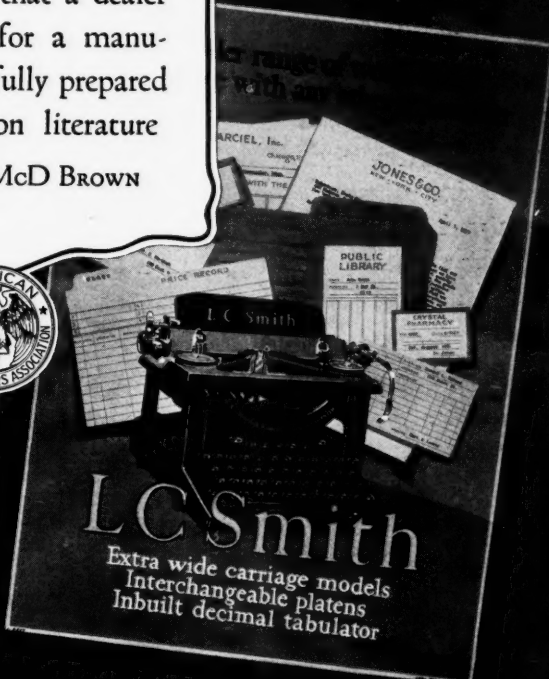
A masterpiece of sturdy construction  
—yet it yields to the lightest touch



No word picture could convey to a sales organization a true conception of these four window cards. But a photo engraving—even without color—tells the whole story at a glance—and a glance is frequently all that a dealer has to spare for a manufacturer's carefully prepared sales promotion literature

HAROLD McD BROWN

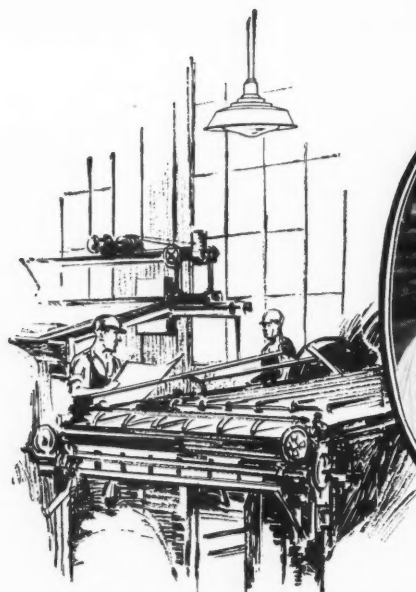
**LC Smith**  
THE HALL-BEARING OFFICE MACHINE



**AMERICAN PHOTO-ENGRAVERS ASSOCIATION**

GENERAL OFFICES ♦ 863 MONADNOCK BLOCK ♦ CHICAGO

Copyright 1927, American Photo-Engravers Association



Mr. Emil M. Peterson,  
Foreman Pressroom,  
Rathbun-Grant-Heller  
Co., Chicago

## Benjamin Glassteel Diffuser



**"Big Pete" said:  
"That's the best light  
I have ever seen for a pressroom"**

In no other occupation is a high level of good illumination more necessary than in the printing arts.

Good lighting contributes to faster work, reduction of spoilage, cheerful surroundings and heightened morale. On the close margins that printing is figured these days these are vital factors in successful operation.

The Benjamin Glassteel Diffuser is especially adaptable—in the machine room, over the cases, for the makeup department or front office. And in the pressroom, where

close scrutiny and flawless lighting are essentials the powerful illumination and color-matching qualities of the Trutint enclosing globe are particularly desirable.

We have had an unusually helpful experience in the lighting of printing plants and will be glad to cooperate with your local electrical contractor or lighting specialists in bringing to your plant these truly exceptional lighting advantages.

In the meantime, our special bulletin for printers will be gladly forwarded to you upon request to our nearest office.

## Benjamin Electric Mfg. Co.

120-128 So. Sangamon St.  
Chicago

New York, 247 W. 17th St.

San Francisco, 448 Bryant St.

Manufactured in Canada by the Benjamin Electric Mfg. Co., of Canada, Ltd.,  
Toronto, Ontario

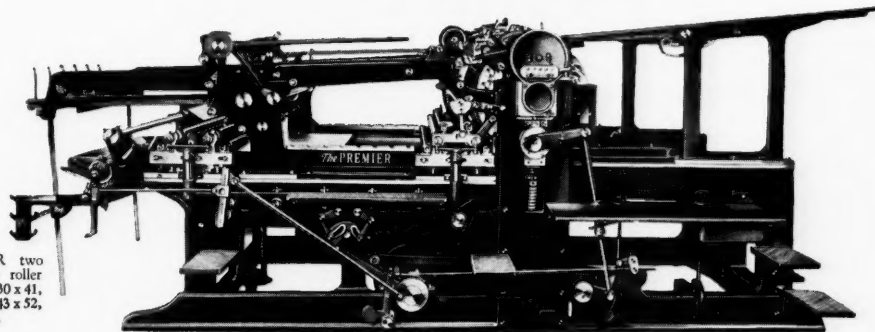


# BENJAMIN

TRADE MARK

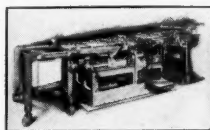


## [The PREMIER]

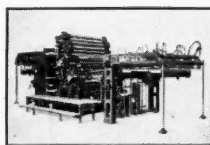


The PREMIER two revolution, four roller press. Bed sizes, 30 x 41, 33 x 45, 38 x 48, 43 x 52, 45 x 56, 49 x 66.

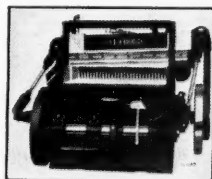
## The Press for Coming Competition



The WHITLOCK Pony. Built in the following sizes: 24 x 28, 26 x 36, 28 x 40.



Harris Offset Press; 8 models of five sizes. The Potter Rotary Offset; 5 models of three sizes.



SEYBOLD Automatic Cutters. Sizes 32, 34, 38, 40, 44, 50, 56, 64, 74, 84, and 94 inch. Illustration shows 44-inch size.

EXPERTS say that competition will become increasingly keener during the next few years and that it will exceed any period of the past.

They advise that plants be equipped with machinery of the very latest design, of the greatest possible speed and flexibility, and of an ability to produce work at rock bottom costs.

To printers, this suggests an investigation of the Premier Two Revolution—its many exclusive labor, time, and money saving features—among others, its wonderful driving mechanism, cylinder lifting mechanism, and delivery.

May a representative call and lay some interesting facts before you?

HARRIS-SEYBOLD-POTTER Co., General Offices, Cleveland, O.  
Sales Offices: NEW YORK, CHICAGO, SAN FRANCISCO, PHILADELPHIA,  
BOSTON, DAYTON. Factories: CLEVELAND, DERBY (CONN.), DAYTON

# HARRIS-SEYBOLD-POTTER

# Successful Proofs of Successful Publishers



**S**UCCESSFUL proofs invite an O. K. They build confidence in the printer and answer many questions of novices. Vandercook Rigid-Bed Proof Presses prove the condition of type and engravings before they reach the press room, thereby saving hours of waiting for the correction of imperfections not noticeable in ordinary proofs.

A PRODUCT, like a person, can usually be judged by the company it keeps. Vandercook Proof Presses are found with companies favorably known the world over.

## *Rigid-Bed Proof Presses*

*for every proofing purpose . . . send for particulars*

## **Vandercook & Sons**

*Originators of the Modern Proof Press*

**1716-22 W. Austin Avenue**

**CHICAGO, ILL.**

*The great majority of the major publications printed in the English language are assisted in the making by Vandercook Rigid-Bed Proof Presses.*

# IDEAL Process Rollers

## Effect Big Savings !

Lower production costs and increased quality of work with high speed are profit-producing factors sought by every progressive printing plant. Every claim that Ideal Process Rollers do not shrink, expand nor melt—that they hold their original trueness—prevent idleness of presses because resetting is practically eliminated—are facts firmly established by records of accomplishment in many of America's largest printing concerns. All this because Ideal Process Rollers are not discarded but recoated quickly and inexpensively right in the printing plant. And this is not the whole story by any means. Let our literature post you on all the advantages.

### IDEAL

#### PRODUCTS

##### Ideal Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

##### Ideal Lithographic Rollers

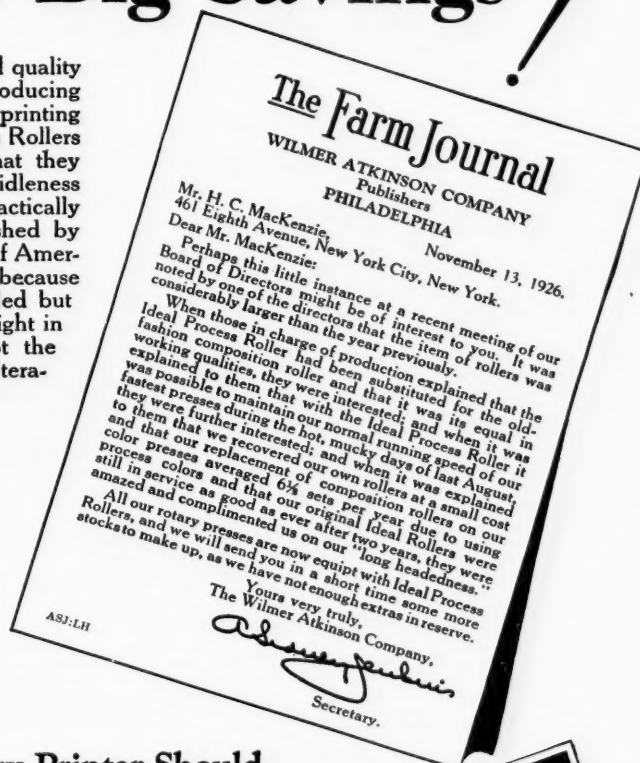
Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

##### Ideal Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt; shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

##### Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt.



Every Printer Should  
Write for This FREE Book

Don't say that Ideal Process Rollers are not profit makers when a single publisher has cut his roller costs thousands of dollars in a single year. Send for the facts. It costs nothing to investigate. Our free book, "The Story of Ideal Rollers," presents the solution of the roller problem which the printing industry has needed for the last 150 years. A request for complete information obligates you in no way.

Send  
for it  
Today!



# IDEAL

## Rollers

### IDEAL ROLLER & MANUFACTURING CO.

Sole Selling Agents

THE AULT & WIBORG COMPANY  
NEW YORK CINCINNATI CHICAGO

Branches in All Principal Cities

General Offices  
and Plant No. 1

2512 W. 24th Street  
Chicago, Ill.

Plant No. 2

22nd St. and 39th Ave.  
Long Island City  
New York



## Good Reasons Why!

**FOURTEEN** modern roller factories are producing Sam'l Bingham's Composition Rollers within overnight shipping distance of thousands of printers—fourteen good reasons why Sam'l Bingham service is preferred wherever speed is appreciated and quality is demanded. All the highest quality printers know the need for good composition rollers—and most of them send their old rollers in for recasting to the nearest of these fourteen modern factories.

*Use Our Red Shipping Labels*

## Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO, 636-704 Sherman Street

<b>DETROIT</b> 4391 Apple Street	<b>CLEVELAND</b> 1432 Hamilton Avenue	<b>KANSAS CITY</b> 706-708 Baltimore Avenue	<b>DES MOINES</b> 1025 West Fifth Street	<b>KALAMAZOO</b> 223 West Ransom Street
<b>INDIANAPOLIS</b> 629 South Alabama Street	<b>MINNEAPOLIS</b> 721-723 Fourth Street	<b>SPRINGFIELD, OHIO</b> Cor. East and Harrison Streets	<b>PITTSBURGH</b> 88-90 South 13th Street	
<b>DALLAS</b> 1306 Patterson Avenue	<b>ATLANTA</b> 274-6 Trinity Ave., S. W.	<b>NASHVILLE</b> 911 Berryhill Avenue	<b>ST. LOUIS</b> 514-516 Clark Avenue	

*For 78 Years Bingham's Reliable Printers' Rollers*

# What Would You do with this Job in Your Composing Room?

## Rim

72 Point Ludlow 1-B Caslon Bold

## Italic

48 Point Ludlow 1-HI Caslon Heavy Italic

## Many Designs

24 Point Ludlow 10-B Artcraft Bold

## The fact that there are

14 Point Ludlow Number 11-BI

## MUCH MORE TIME CAN BE

12 Point No. 1 Ludlow 6-LPB

## Editor Returns Published Book for

8 Point Ludlow 6-ZB Square Gothic

THE LUDLOW SYSTEM OF MATRIX COMPOSITION

6 Point No. 1 Ludlow 6-LPH

Fill in and  
mail

Ludlow Typograph Company  
Chicago, Illinois

Send, without obligation the story of the  
Ludlow of Today.

Name \_\_\_\_\_

Address \_\_\_\_\_

A CUSTOMER demands that a broadside, 25x38 inches, be set in 72 point type—and he wants it held for a series of printings, with slight changes.

Could you accept the job?

With the Ludlow system in your composing room you could—because it furnishes 72 point in unlimited quantities as easily as it produces the most delicate 6 pt. italic—*without mold or machine changes.*

## Always Plenty of Type

New type for every job makes a big difference in the production, as well as press make-ready and running time. The clean Ludlow matrices are easy to hand-set, and the clean-cut faces, in slug-lines, print well, and never pull-out or work-up.

The elimination of distribution of dead forms, short cuts due to the repeat casting features of the Ludlow, and never a shortage of type, are only a few of the reasons why so many Ludlow equipped plants are now making a profit in the composing room.

You should know of all the advantages that are present in the plant equipped with the Ludlow system of composition.

In the complete story you will learn how the Ludlow produces several different sizes and styles of type for two or more compositors without any mold or machine changes. Merely clip and mail the coupon.

**Ludlow Typograph Company**  
2032 Clybourn Avenue  
Chicago, Ill.

Boston: 470 Atlantic Ave.  
New York: 63 Park Row

Atlanta: 41 Marietta St.  
San Francisco: 5 Third St.

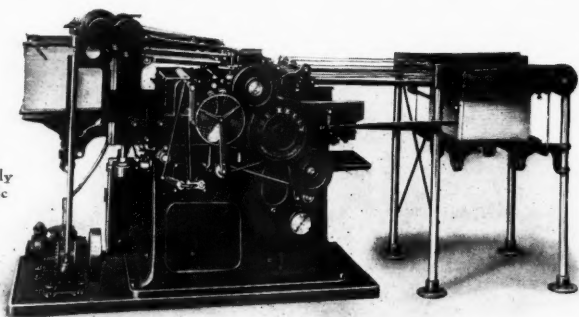
UNLIMITED QUANTITIES OF TYPE—FROM 6 TO 72 POINT CAST IN SLUGLINES

LUDLOW QUALITY SLUG COMPOSITION

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# KELLY PRESSES *at the* Graphic Arts Exposition—

The Style B Kelly  
Special Automatic  
Press, with  
Extension  
Delivery  
and Fan



*Thousands of visitors marveled at Kelly  
productivity and uninterrupted output.*

**T**HE most consistent in performance under actual operating conditions, the best producers, the only presses turning out high-grade printing at near maximum speed figures notwithstanding humid weather conditions.

Thousands of visitors marveled at Kelly productivity and uninterrupted output from the beginning to the close of the Exposition.

Style A Kelly Presses, Style B Kelly Specials, a No. 2 Kelly and Kelly Automatic Jobber contributed to this splendid showing.

During eight hours' running time a Style A Kelly Press on two-color register work produced 35,115 printed sheets, and the completed work was stacked in piles for inspection and so remained during the

show—the only evidence of actual daily production displayed.

Average production on a No. 2 Kelly, printing a catalog form, was 18,000 sheets for eight hours' running time, and this average was maintained during the two weeks without interruption.

Two Style B Kellys handled a four-color register job, 14 $\frac{3}{8}$ x22 in. sheet, at an operating speed of 3200 impressions per hour for each press.

Letterhead two-color forms were printed on the Jobber at running speed of 4350 per hour.

So much for the Exposition. In commercial printing plants also Kelly Presses are performing wonders in production, as the following figures from A. E. Martell Co., Keene, N. H., show:

*"For one Style B Kelly Press—*

Six months' period ending December 31, 1926—Output 1,782,701; average 3150

Six months' period ending June 30, 1927—Output 2,018,291; average 3267

*"Our other Kelly Press—*

Six months' period ending December 31, 1926—Output 1,542,457; average 3182

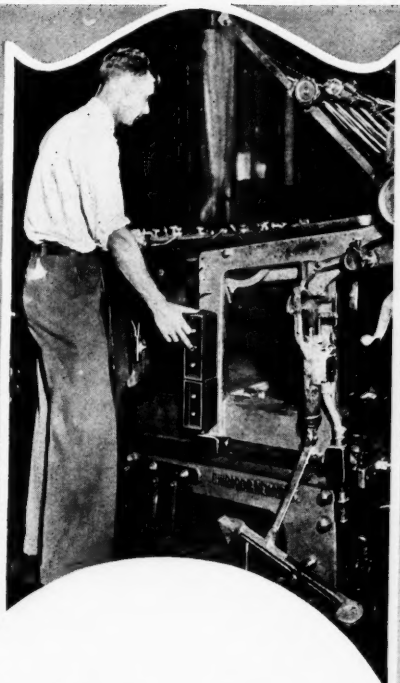
Six months' period ending June 30, 1927—Output 1,605,512; average 3188"

FOR SALE AT ALL SELLING HOUSES OF THE

## American Type Founders Company

*Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Limited,  
Toronto-Montreal-Winnipeg; Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand; Canadian-American  
Machinery Co., London, England; National Paper and Type Co., Central and South America,  
Mexico, Cuba, Porto Rico and West Indies*

SET IN MEMBERS OF THE COCHIN FAMILY VOGUE INITIAL



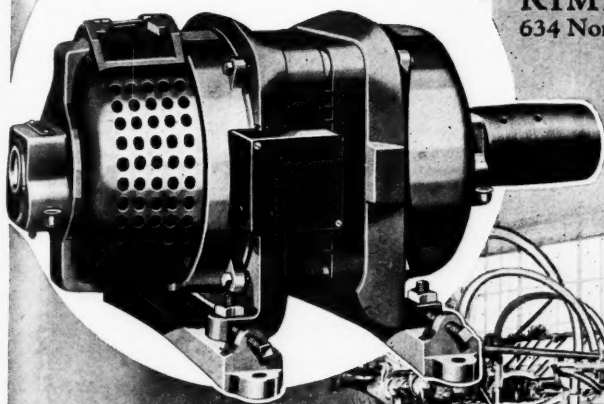
## Boost Your Profits with Kimble Control

There is a direct connection between press control and profits. That is why Kimble Engineers have specialized in printing press control. That is also why so many progressive printers prefer Kimble convenient Push Button Control and the sturdy Kimble Cylinder Press Motor.

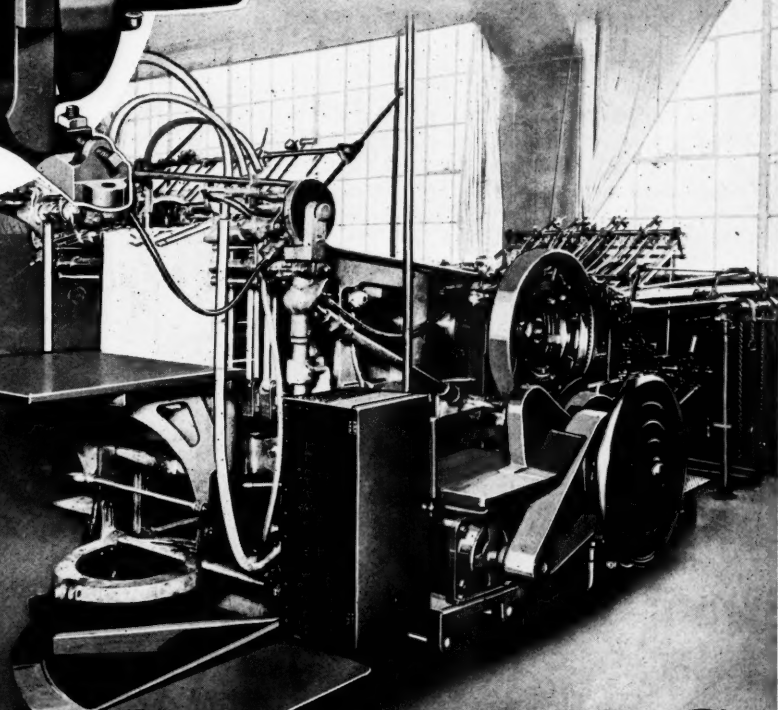
Kimble Engineers recommend equipment that will give you best results with the minimum expenditure.

*Ask your supply salesman or write us*

**KIMBLE ELECTRIC COMPANY**  
634 North Western Avenue Chicago, Illinois



The sturdy Kimble Motor and the enclosed control apparatus, leaving only the push buttons exposed, make a thoroughly reliable and dependable installation of surpassing convenience and remarkable time-saving possibilities.

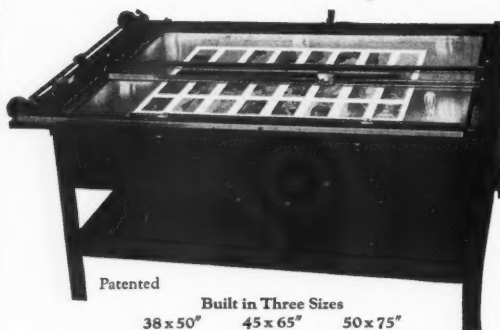


# KIMBLE MOTORS

Made for Printers since 1905

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Accuracy with a Profit



*The* **Craftsman**

## Line-up and Register Table

for Cylinder Printing,  
Offset Printing,  
Rotogravure and  
Lithography

The Craftsman Line-up and Register Table is the finest and most complete device of its kind ever offered the printing craft. It cannot be equaled in service for the book, catalog and color printer. Its extreme accuracy is meeting the exacting demands of the Offset Printer, the Lithographer and Rotogravure Printer.

It is eliminating unprofitable work through unestimated time spent in registering forms. It is saving time, labor, patience and money and is giving the customer a job perfectly lined up and registered. Can you afford to be without it?

### Geared Accuracy

The straightedges on the Craftsman Table are geared; there are no wires to keep adjusted. When once adjusted they are permanently accurate. Each straightedge is equipped with an automatic self-inking marking device.

*Our illustrated and descriptive folder will tell you all about it. Just drop a line to*

**National Printers' Supply Co.**

Makers of Printers' Registering Devices

748 Old South Building Boston, Mass.



Anti-Offset - Ink Softener  
Safe Dryer

It makes the ink set quickly

It eliminates offset

It stops ink picking

It prevents sheet sticking

It works in all colors

It assures clean printing

*We will furnish a liberal sample gratis to any responsible firm upon application*

ALSO MANUFACTURERS OF

Reducol Compound

Blue Black Reducol Compound

Improved Magic Type and Roller Wash

Paste and Liquid Dryers

Gloss Paste and Overprint Varnish

Electrical Destroyer

Metal Cleaner and Flux

## INDIANA CHEMICAL & MFG. CO., Inc.

Indianapolis

Indiana

New York City

Chicago, Illinois

23 East 26th Street

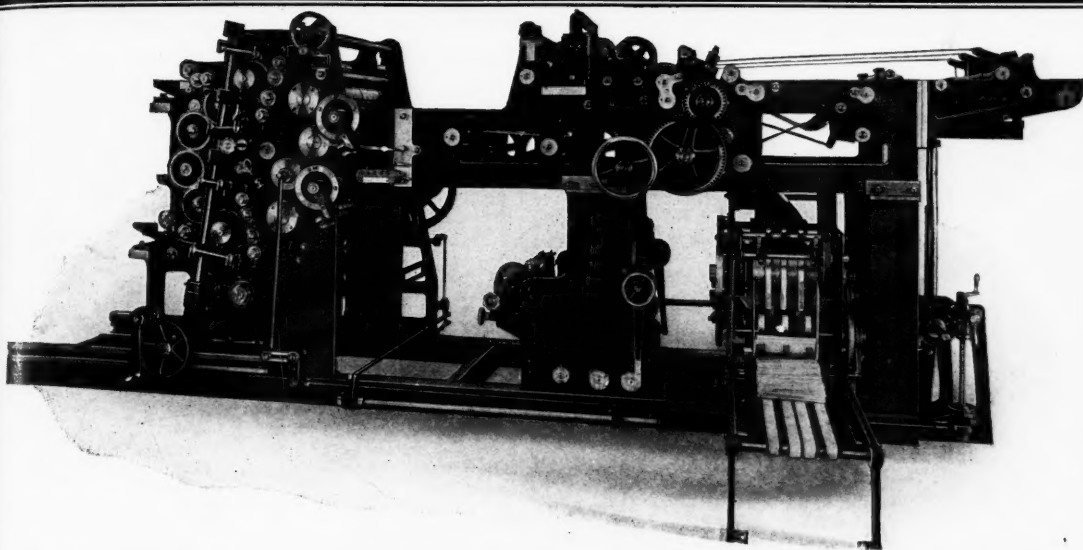
608 So. Dearborn Street

Pacific Coast Agents: GEO. RUSSELL REED CO.  
Los Angeles, San Francisco, Seattle, Portland

Southwestern Agents: POPE BROS. ROLLER MFG. CO.  
Dallas, Texas

Canadian Agents: SINCLAIR & VALENTINE CO., Ltd.  
Toronto, Montreal, Winnipeg

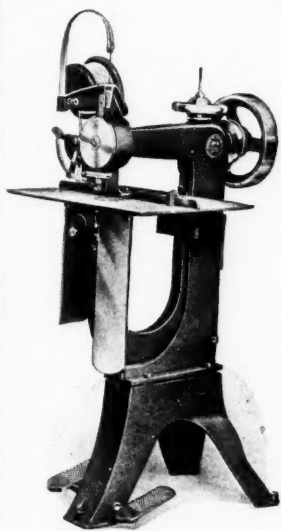
British Agents:  
BORNE & CO., Ltd., 35-37 Banner St., London, E. C.



## LIKE THIS ROTARY PRESS?

If you had one like it you would, and money couldn't buy it from you. That's just how Kidder users feel. We can build a Rotary for your work and save you both time and money. Let us count you among our satisfied customers.

**KIDDER PRESS COMPANY** • **DOVER, NEW HAMPSHIRE**  
 NEW YORK, 261 Broadway • CHICAGO, 166 W. Jackson St. • TORONTO, CAN., 445 King St., West



THE DEPENDABLE No. 4

## BOSTON WIRE STITCHER

ONE of several Boston Wire Stitchers that have been popular in the printing and binding industries for nearly a quarter of a century. This long period of service—the fact that most of the early installations are still in satisfactory operation—is the buyer's assurance of the extraordinary efficiency of Boston Wire Stitchers. Boston values are intrinsic, not speculative. Annual depreciation and maintenance expense are low. Operators appreciate Boston simplicity and easy handling. *Turning the handwheel to gauge thickness of work adjusts all parts.* No. 4 Boston capacity,  $\frac{1}{2}$  inch. Flat and saddle table.

*All Regular Models and Spare Parts carried in Stock at Selling Houses*

GENERAL SELLING AGENT

## American Type Founders Company

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by SEARS COMPANY CANADA LIMITED, Toronto · Montreal · Winnipeg

SET IN GRAVURE SERIES CLOISTER OLDSTYLE AND ITALIC AMERICAN BORDER NO 630

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

FOR IMMEDIATE SHIPMENT AT ALL SELLING HOUSES

# Printing Machinery and Supplies



## American Type Founders Company

Boston, Mass.  
New York City  
Philadelphia, Pa.  
Richmond, Va.  
Baltimore, Md.

Buffalo, N. Y.  
Pittsburgh, Pa.  
Cleveland, Ohio  
Cincinnati, Ohio  
Atlanta, Ga.  
Detroit, Mich.

Chicago, Ill.  
St. Louis, Mo.  
Milwaukee, Wis.  
Minneapolis, Minn.  
Kansas City, Mo.  
Des Moines, Iowa

Denver, Colo.  
Portland, Ore.  
San Francisco, Cal.  
Spokane, Wash.  
Los Angeles, Cal.

Chandler & Price Presses  
C. & P. Craftsman and  
Auto Clamp Power Cutters  
Colt's Armory Presses  
Cutters and Creasers  
Boston Wire Stitchers  
Boston Staple Binders  
Challenge Machinery Co.  
Products  
Lee Two-Revolution Press  
Diamond Power Cutters  
Hamilton Manufacturing Co.  
Wood and Steel Equipment  
Kelly Automatic Presses  
F. P. Rosback Co. Products  
H. B. Rouse & Co. Products  
Type, Borders and Ornaments  
Metal Leads and Slugs  
Brass Rule and Metal Furniture  
Potter and Poco Proof Presses  
Vandercook Proof Presses  
Southworth Machine Co.  
Products

SET IN GUDY EXTRABOLD AND ITALIC TEAGUE BORDERS

# Engraving-Electrotyping

*"Your story in picture leaves nothing untold"*

**P**ICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



*Making pictures—CUTS—for all illustrating  
and advertising purposes—is our business.*

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.

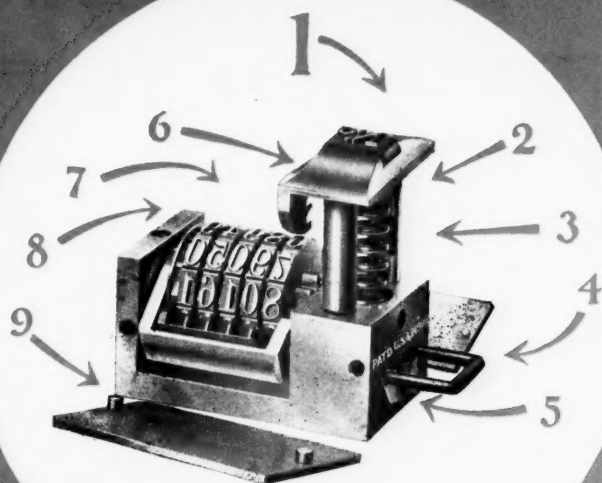


711 South Dearborn Street

CHICAGO

TELEPHONE: HARRISON 5260 • 5261 • 5262 • 5263

# The Key to Greater Safety, Greater Speed, Greater Profits!



(Study the vitally important  
*Nine Points of Preference*  
shown below on the left.)

## THE NEW IMPROVED low plunger ROBERTS MODELS 27 and 28

*for use in  
all automatic job, vertical  
and flat bed presses.*

### NINE POINTS OF PREFERENCE

Experience has proved that these **MUST** be incorporated into every successful numbering machine.

1. The new low plunger—probably the greatest improvement for speed and safety ever incorporated into a numbering machine.
2. Large mainspring—greater flexibility and longer service.
3. Welded steel plunger guide pins assure rigidity.
4. Steel staple plunger release. Plunger may be removed for cleaning in an instant.
5. Strong, bronze bearing metal case. Constructed to eliminate buckling in use. Ideal bearings for steel plunger guide pins.
6. Direct Drive—correct mechanically. No intermediate parts, insuring positive action, constant service, longer life.
7. Non-breaking wire spring "straddling" the unit retaining pawl. A double spring (patented) insures long, consistent service.
8. Improved drop cipher, with large bearing surface—always type high.
9. Removable steel side plates, snap off and on—no bothersome screws.

*Take Advantage Of This Exceptional Offer*

MODEL 27	5 wheels	-	\$12.00 less 10%
MODEL 28	6 wheels	-	\$14.00 less 10%

**M**AXIMUM speed with greatest safety! Many times, in numbering, this means at least 500 more impressions per hour—500 extra impressions, better impressions.

The new low plunger, incorporated into Roberts Standard Model 27 and 28 machines, is responsible for these added impressions—this added profit. It gives a greater clearance, allowing faster feeding, eliminating any possibility of the plunger tearing the packing off the impression cylinder on the return.

DESPITE THIS ADDITIONAL FEATURE, THE LOW PRICES OF THESE STANDARD MODELS REMAIN UNCHANGED.

**The ROBERTS  
NUMBERING MACHINE CO.  
694-710 Jamaica Avenue  
Brooklyn, N. Y.**

# EXTRA PROFITS IN EVERY LOCK-UP



ON jobs of which numbering is a part, some printers neglect to add the *extra* profit to which they are entitled.

In "Printing Profits From Numbering Jobs", Robert F. Salade, Printing's Master Technician, points out that this procedure is entirely wrong. Every printer is entitled to his usual profit, *plus* his numbering profit—and this numbering profit will now be greater than ever before because of the new, safe and speedy ROBERTS low-plunger models described on the preceding page. Very often, it is possible to lock up the numbering machine in the same form as the job itself thus avoiding an extra impression.

Numbering jobs are big and small. You can always use them to fill in vacant time on your press schedule—and almost as often they'll occupy a prominent place upon it.

Investigate the profit-making possibilities of numbering if you haven't already done so. Learn where and how to obtain orders for numbering work—what kind of printed matter should be numbered—what your profits should be—and many other

*Figure:*

Cost per hour.  
PLUS usual profit—  
**PLUS Numbering Profit**  
*which is greater now  
than ever before!*

profitable facts from "Printing Profits From Numbering Jobs". This 64 page treatise is now in its second edition. Articles by its author, Robert F. Salade, have been turned into profits by printers throughout the world.

The coupon below brings this remarkable book to you by return mail.

**ROBERTS NUMBERING MACHINE CO.**  
694-710 Jamaica Ave. Brooklyn, N. Y.

## ROBERTS numbering machines

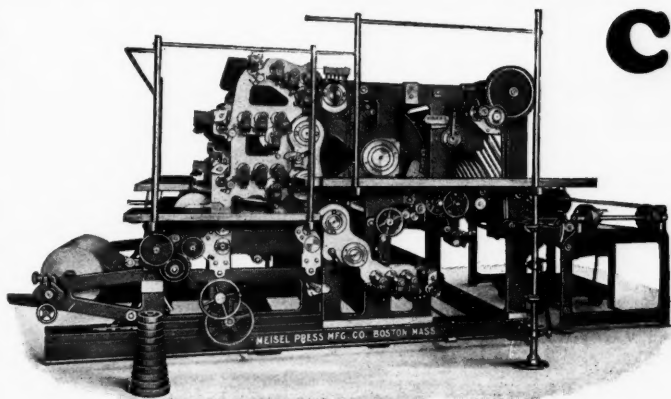


ROBERTS NUMBERING MACHINE CO.  
694 710 Jamaica Avenue Brooklyn, N. Y.

Please rush my copy of "Printing Profits from Numbering Jobs" which I understand will come to me free and without obligation. I enclose 5 cents to cover mailing cost.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



## Capacity

Is Latent  
Effort for  
Future  
Demands

**M**EISEL PRESSES give this CAPACITY with the minimum of floor space and plates. Meisel Presses give this CAPACITY with the minimum of economy due to one handling of paper and the complete accessibility of the press for quick changes. Contrary to popular opinion, this economy is obtained on both short and long runs without lowering quality. A concern with ample capacity serves best because it serves well. Trade follows equipment.

**Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.**

## Cold Prospect or Warm Friend?



**O**NE sure way to close a sale is to show your prospect something better, something different, something especially suited to his needs. Nothing else can so hearten your salesmen, nothing else so surely turn cold prospects into warm friends.

With the Goes Holiday Line you can turn cold prospects into warm friends. A Goes Holiday Line Portfolio plus a few well chosen sales points will close many an order—make many friends.

It is a beautiful line—one that will attract immediate attention. It includes Holiday Letterheads—Greeting Cards—Holiday Blotters—each subject produced by the incomparable Goes Direct Process of Offset Lithography. The samples are arranged in an attractive, convenient Portfolio, size 11 by 14 inches. With each Portfolio is sent a group of 28 pertinent sales and greeting letter suggestions.

*Write for this splendid piece of sales equipment today. It will cost you 50c plus postage but it will be worth far more than that amount to you. It will produce orders for you.*

Send, too, for the Goes Calendar Pad Catalog showing our 90 styles of Calendar Pads. Free on request.

**GOES LITHOGRAPHING COMPANY**  
3<sup>rd</sup> WEST 61<sup>st</sup> STREET CHICAGO, ILLINOIS

(3561)

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# Take the guesswork out of press time

Name *American Book Co.* Date *10/14/37*  
 Estimate For *5 7/8 Folders*  
 Printing *Press Time 19 hrs. 45 m.*  
 ..  
 ..  
 Ink  
 Cutting  
 Punching  
 Perforating  
 Gathering  
 Folding  
 Binding  
 Tabbings  
 Pack Ship. Del.

ON that opportunity you have worked and hoped for—the bid which if successful means an entree to a lot of “juicy” business, on such a chance, your ability to bid low, maintain high quality, and still make a profit can’t easily be over-valued.

C-H Pre-Set Control on your presses will help you make good on these estimates. It takes the guesswork out of figuring press time—gives that figure an accuracy you can count on.

The maximum speed the job will stand is easily determined. The press is set accordingly, by the press-room foreman. The feeder’s responsibility for the motor ends by pushing the buttons—one each for starting, stopping, and inching. Since he can give undivided attention to feeding his press, he can easily hold the pace, and the quality of work is consistently higher.

For any motor, any current (D.C. or A.C.) there is a C-H Controller which will keep the press earning at capacity—make it complete the job on time—at the cost you estimated.

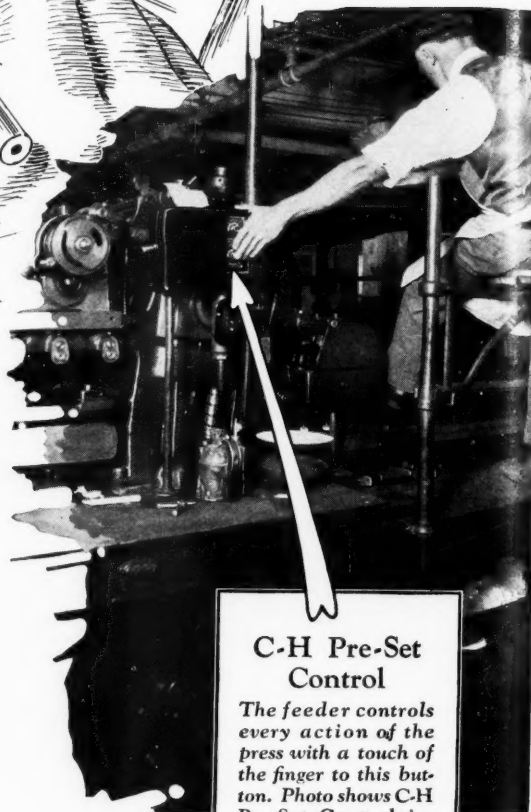
This edge on competition will gradually, surely help to build your business. Write for complete information now.

**The CUTLER-HAMMER Mfg. Co.**

*Pioneer Manufacturers of Electric Control Apparatus*

1245 St. Paul Avenue

MILWAUKEE, WISCONSIN



## C-H Pre-Set Control

The feeder controls every action of the press with a touch of the finger to this button. Photo shows C-H Pre-Set Control installed on a Miehle flat bed press in the plant of the Franklin Press, Detroit, Mich.

# CUTLER HAMMER

*Press Room Efficiency Depends on Electrical Control*

"TrimOsaw it" "TRIMOSAW IT" "TrimOsaw it"

"TRIMOSAW IT"

"TrimOsaw it" "TrimOsaw it"

"TrimOsaw it"

TrimOsaw it



TrimOsaw it  
TrimOsaw it

"TRIMOSAW IT"

is the word today—you hear it in modern print shops everywhere. ¶It means "correct" or "prepare" the whole job mechanically—not by hand. ¶It applies to type-high cast, shell plate, slug, rule, electrotpe, zinc, wood, brass; everything printers work with. ¶It means saving time and making money—you cannot have as yours unless you can say—"TrimOsaw it."

"TrimOsaw it"

TrimOsaw it

Send for 28-Page

**HILL-CURTIS CO.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1881  
KALAMAZOO MICHIGAN

"TrimOsaw It" Booklet

# RICH & McLEAN MAGAZINES

are made better and cost considerable less money than you have been paying. They are guaranteed to last a lifetime and to be interchangeable on all standard linotype machines.

Prices: Full size \$150      •      •      Split size \$110

The following concerns have purchased them—many from 5 to 20:

- Adams-Payne Printing Service—N. Y. C.  
Adamson Typesetting Co.—Seattle, Wash.  
Alderman Bros.—New Haven, Conn.  
Alexander & Watson—Indianapolis, Ind.  
Afro-American Co.—Baltimore, Md.  
American Sabbath Tract Society—Plainfield, N. J.  
American Sports Pub. Co.—N. Y. C.  
The Argus Company, Inc.—Albany, N. Y.  
Arrow Press, Inc.—Salt Lake City, Utah  
Art Color Printing Co.—Dunnellen, N. J.  
Artstyle Printing Co.—N. Y. C.  
Wm. J. Atwill—Buffalo, N. Y.  
Avoca Advance Press—Avoca, N. Y.  
J. Fred Bangert, Williamsport, Pa.  
The Barbour Democrat—Philope, W. Va.  
Barrett Pub. Co.—Olyphant, Pa.  
Batavia Times Pub. Co.—Batavia, N. Y.  
J. P. Bell Company, Inc.—Lynchburg, Va.  
Belle Plaine Herald—Belle Plaine, Minn.  
Berwick Enterprise—Berwick, Pa.  
The Big Rapids Pioneer—Big Rapids, Mich.  
Birnbaum Brothers—Brooklyn, N. Y.  
Birnbaum-Jackson Co.—Philadelphia, Pa.  
Blackwell Job Printing Co.—Blackwell, Okla.  
Boonville Herald—Boonville, N. Y.  
Boyd Printing Co.—Albany, N. Y.  
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The Coyle Press—Hempstead, L. I., N. Y.  
Creveling Press—Brooklyn, N. Y.  
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Daily Record Company—Baltimore, Md.  
Dana Printing Company—Muskegon, Mich.  
Rufus H. Darby Printing Co.—Washington, D. C.  
Davenport Press—Mincola, L. I., N. Y.  
Davidson Press—N. Y. C.  
Decatur Herald—Decatur, Ill.  
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Depew Herald—Depew, N. Y.  
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Gazette Printing Co.—Billings, Mont.  
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Gordon Baker Printing Co.—N. Y. C.  
Nicholas A. Gossman—Baltimore, Md.  
Graphic Press—N. Y. C.  
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Herald Commonwealth Pub. Co.—Baltimore, Md.  
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Wm. Mitchell Printing Co.—Greenfield, Ind.  
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Wetzel Demo. Pub. Co.—N. Martinsville, W. Va.  
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Willard Press—Boonville, N. Y.  
Williamsport Ptg. & Bind. Co.—Williamsport, Pa.  
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Wolfer Printing Co.—Los Angeles, Cal.  
Womans Benefit Assn.—Port Huron, Mich.  
Cecil H. Wrightson—Boston, Mass.  
Wyckoff News—Wyckoff, N. J.  
Ziegler Printing Co., Inc.—Butler, Pa.

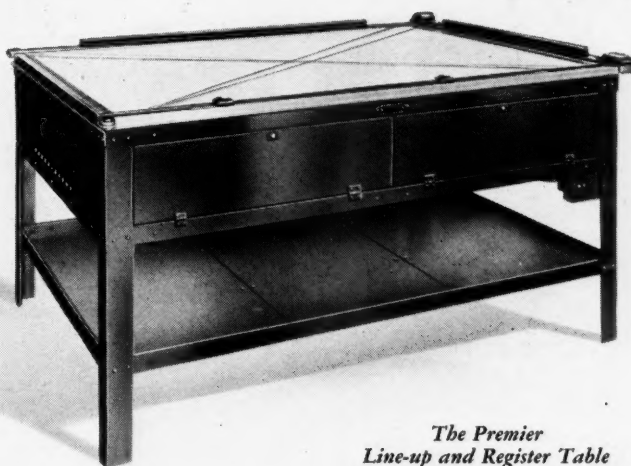
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 Burr Printing House . . . . . New York City  
 Butterick Publishing Co. . . . . New York City  
 Buxton & Skinner . . . . . St. Louis, Mo.  
 Cadillac Printing Co. . . . . Detroit, Mich.  
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 Franklin Press . . . . . Detroit, Mich.  
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 Great A. & P. Tea Co. . . . . Jersey City, N. J.  
 Greene Printing Co. . . . . Milwaukee, Wis.  
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 Hamilton Press . . . . . New York City  
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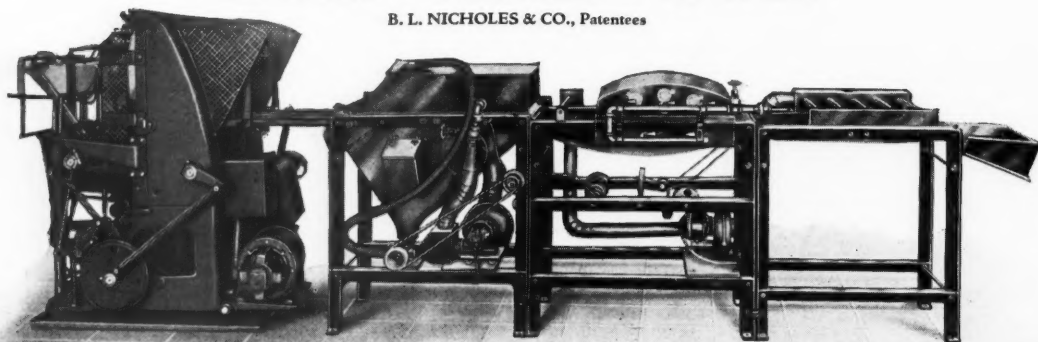
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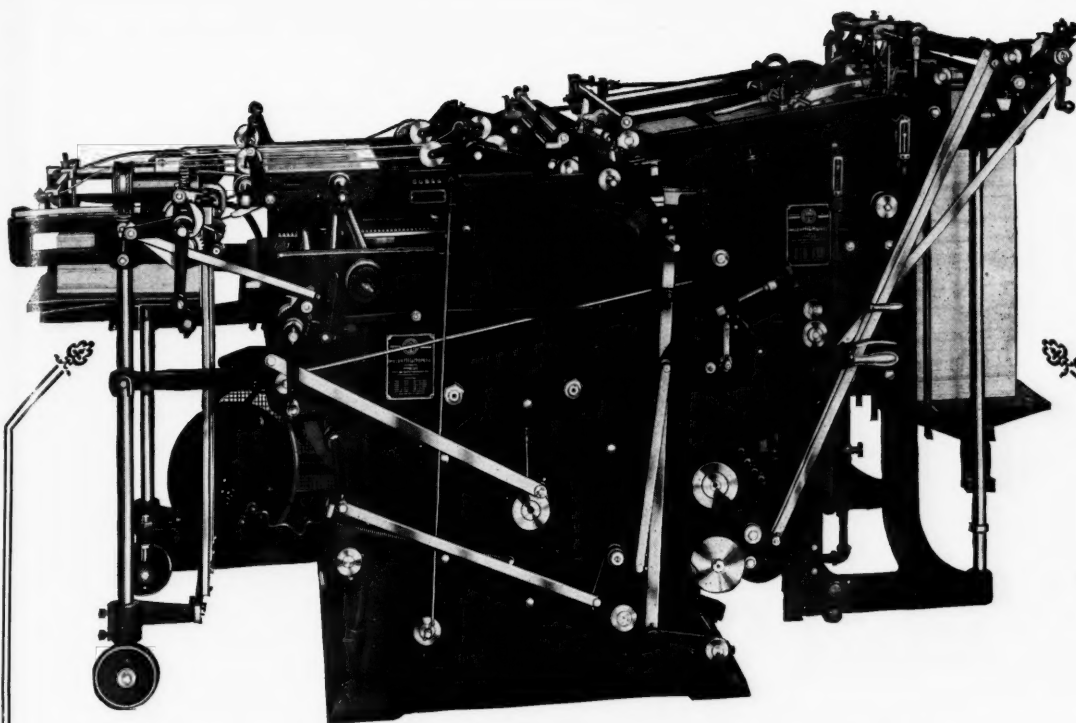


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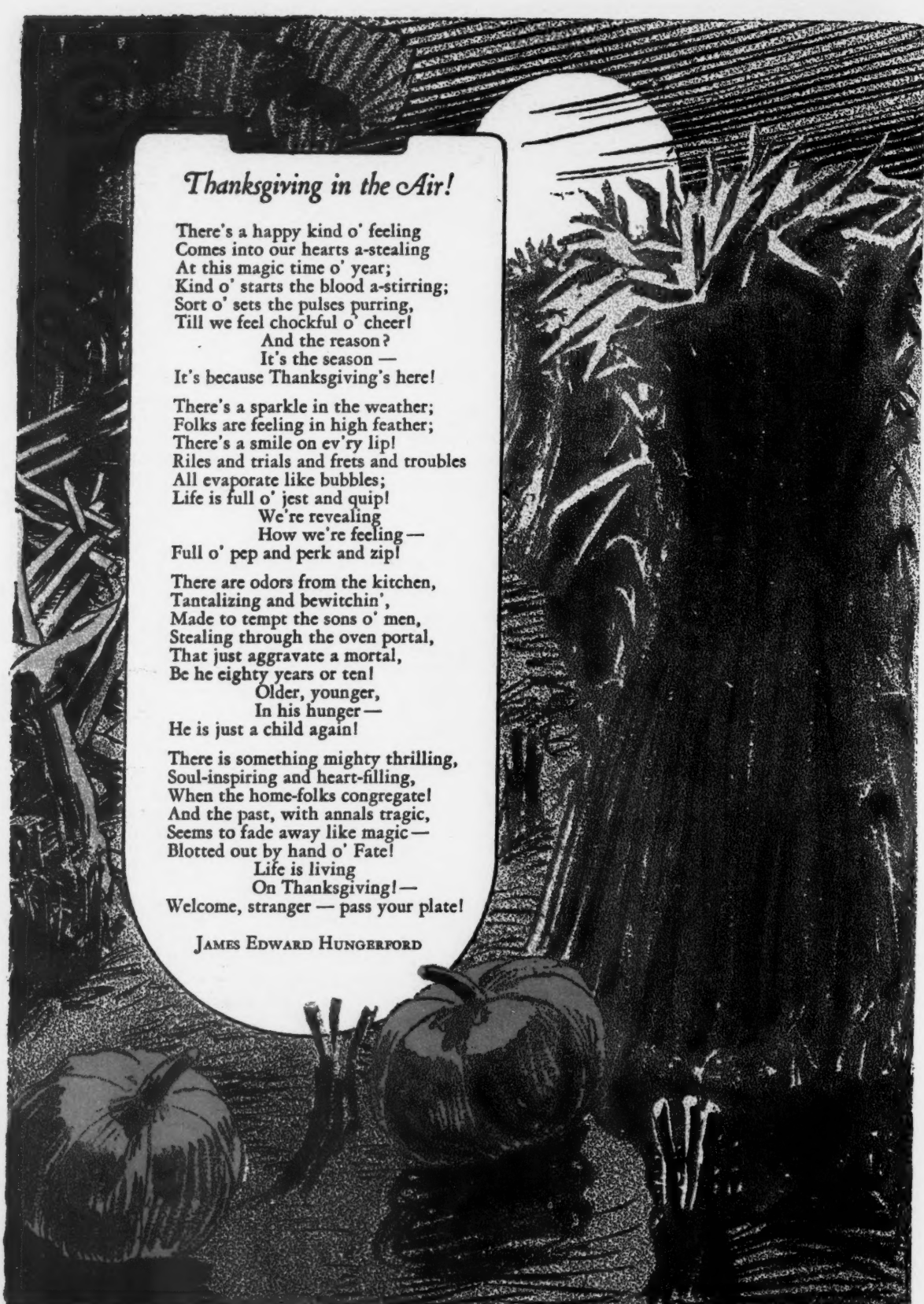
## *The Memorable Christmas of Joe Grimes, Printer*



IN the middle of the summer we let the world know that we needed a corking good story for our Christmas issue. Within a month after the August issue was in the mails the postman began to deliver Christmas stories almost by the bushel—good, bad, and indifferent. We had stated in our announcement that we would accept only the best; consequently it did not hurt our conscience to “shoot back” the larger portion. From the whole mess we culled three that suited our purpose admirably. Finally the prize was awarded to Robert C. Shimmin, Portland, Oregon, one of our old stand-bys. Mr. Shimmin has written a remarkable story—a story that you will remember for many years to come. It is about Joe Grimes and how he celebrated his Christmas. He sat at his desk Christmas Eve looking over his ledger. Behind him was another year of price cutting, of grinding work, little profit, bad debts, and bills. It seemed that nobody wanted printing any more and those who wanted it had no money. And this was the time of merrymaking and thankfulness! What was Christmas to him anyway? There was not a job in the house nor any in sight. Then—The rest is for you to find out; you will not be disappointed. ¶ The story is illustrated by John T. Nolf, a printer-artist with a national reputation, who took the story to his bungalow at Grand Detour, Illinois, and there, in the peaceful calm and beauty of the surroundings, made six appropriate illustrations for it. ¶ Next year we will be interested in articles on the training of plant executives. We want actual experiences, no theory. If you are a successful executive write down your experiences in your own way and we will pay you good money for them.

*Complete index of the editorial contents of the November issue  
may be found on page 349*

1856  
1857



### *Thanksgiving in the Air!*

There's a happy kind o' feeling  
Comes into our hearts a-stealing  
At this magic time o' year;  
Kind o' starts the blood a-stirring;  
Sort o' sets the pulses purring,  
Till we feel chockful o' cheer!

And the reason?

It's the season —  
It's because Thanksgiving's here!

There's a sparkle in the weather;  
Folks are feeling in high feather;  
There's a smile on ev'ry lip!  
Riles and trials and frets and troubles  
All evaporate like bubbles;  
Life is full o' jest and quip!

We're revealing

How we're feeling —  
Full o' pep and perk and zip!

There are odors from the kitchen,  
Tantalizing and bewitchin',  
Made to tempt the sons o' men,  
Stealing through the oven portal,  
That just aggravate a mortal,  
Be he eighty years or ten!

Older, younger,

In his hunger —  
He is just a child again!

There is something mighty thrilling,  
Soul-inspiring and heart-filling,  
When the home-folks congregate!  
And the past, with annals tragic,  
Seems to fade away like magic —  
Blotted out by hand o' Fate!

Life is living

On Thanksgiving! —  
Welcome, stranger — pass your plate!

JAMES EDWARD HUNGERFORD

# THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 80

NOVEMBER, 1927

NUMBER 2

## Does Your Service Department Operate Smoothly?

By WALTER VAN DE KAMP

**O**N a gloomy night a comparatively few years ago, in a secluded section of the city, and without the knowledge of the local constabulary, the authorities who shape the destinies of printerdom met in executive session to decide a weighty issue. Competition, contrary to the maxim of grandfather's day, was proving devastating to the better class of the printing trade. Customers were shopping long, doggedly, and perniciously. Moreover, suppliers were reported to be too generous in their encouragement of newly established printing price-cutters throughout the land. The old open sesame to sizable jobs: "Have you any printing today?" seemed suddenly to have lost much of its effectiveness.

So the potentates of printerdom pondered and pondered and were at a loss until one of the prominent brethren arose and sounded off in a loud, clear voice:

"Gentlemen, I have just had an inspiration! We will create our own jobs and automatically eliminate competition. I suggest — the advertising service department!" The assemblage broke into prolonged cheers, smothered him with embraces — and adjourned.

And thus was born that fulgurating figure, that college educated, typewriting athlete, that master magician of money making ideas — the printer's advertising service man.

As the standard bearer of a new era in the printing craft, he was accorded every support by trade publications and by paper houses serving job printers.

It is again time for the potentates to assemble to determine how the departments headed by the advertising men have fared in the tussle for bigger and better business. Has the investment been profitable to printers as a class?

I answer as one who had thrust upon him, by the impenetrable operations of fate, the duties devolving upon a printer's service department in a metropolitan

city. More than four years of development from scratch to a seven-man service department has given me a few thoughts on the subject.

The current scene is depressing enough. After all these years I am, frankly, a dissenter from the optimism dispensed so liberally to struggling printers.

The picture presented is a rather engaging one: Create for your customer an advertising idea involving the use of printed matter. Then there is no competition — no painful price comparisons. It sounds so ridiculously simple. But I have accumulated a doubt — a saving peradventure or two.

Recently one of my friends showed me a filing cabinet drawer nearly filled with so-called visualizers submitted by printers — not one of which had been ordered, and few of which had even been expected! I was truly amazed.

Analyze the average printer's suggestion and you find there is no sober grappling with fundamentals, but only a shy sporting on the surface. What is created is all too often simply a vague presumption, actuated by a pervasive superficiality. The ideas presented are, despite notable exceptions, chiefly remarkable for their respectable mediocrity and uselessness.

Who pays for all the time of the originators of the unacceptable advertising ideas, for the artists, for the contact men? The ultimate answer, of course, is on the printer's balance sheet. This venture either pays or it doesn't — clearly on the face of the figures.

But consider the aggregate huge sums appropriated and to be appropriated on such aggressive futility! Advertising men tried out, one after another, and found a burden. A continuous procession in some offices. Entire departments fired overnight!

Who hasn't observed this sorry economic spectacle? What is the trouble? And above all, what is the remedy?

Let me say at once that I have no cure-all. I simply set down a few ideas, throw out a few hints, attempt a few modest inquiries into causes. Perhaps my argument often turns upon itself; but the field is weed-grown and the paths are devious.

The chief cause for the high mortality rate among printers' service departments rests with the proprietors themselves. The vast majority of the heads of printing establishments are former mechanics — good craftsmen, mayhap, but mechanics nevertheless. The most impressionable period of their lives was spent in the pressroom or at the case. Circumstances precluded the thorough study and practice of advertising. The creative sense — the prize possession of every advertising man worthy the name — was permitted to lie dormant and hence remained underdeveloped. Appreciating their deficiency, they hire the supposedly requisite advertising ability. Then, as the cartoon says, the trouble begins.

An advertising man, and I speak in generalities, has of necessity much of the artist in his makeup. He is of the mental type. He is literary. His product consists of "ideas." As such, he prefers to stick close to his desk — likes to make layouts and pound the typewriter. Catch-as-catch-can selling is secretly somewhat odious to him.

If the proprietor is wise, he appropriates a sum to advertise his advertising department. He secures leads and reduces cold calls to a minimum. Ordinarily, however, the proprietor gives no such support. Or it is insufficient. Trained to believe in the theory of "exposing yourself to sales," he insists upon a certain number of calls each day. And by his very insistence he demonstrates his disbelief in the true function of advertising.

Suppose, now, the advertising man creates and sells an idea. The next step is production. If the job is worth while it demands copy writing, contact with artists, with engravers, with the typographical department. Much preliminary work must be done. In the meantime the wheels in the pressroom are idle — as far as the advertising man is concerned. It may take a month from the sale of the idea until it reaches the presses.

Here is one of the weaknesses of the entire advertising service department plan, as tried out and as practiced most generally: The advertising man's work is divided. He spends the bulk of his time in preliminary work. Unless the run is of some magnitude, the job is delivered almost before he can catch his breath.

While the advertising man is engaged in producing his job, he reduces his usefulness as a salesman. He spends so much of his time in the office that he loses the sharp edge of his aggressiveness. Being an artist, he nurses his job along — gives every detail his scrupulous attention. It is his brainchild, by heck, and he's going to see that it is properly delivered.

Advertising men as a class are here at fault. They too generally permit the artist in their natures to loom up and overshadow the business man. They have difficulty in detailing inconsequential. So there is much waste time.

It was Chesterton who argued that inspiration in any creative effort is pure, unalloyed nonsense. I am sure that men who earn their daily bread by producing works of the imagination know his statement is preposterous tosh. There are days when the creative impulse is thoroughly alive — a man teems with ideas and creates advertising masterpieces. It seems that a fog

has been lifted. The brain shows a fine fecundity. Other days, for no good reason at all, the fog has dropped again. The mental processes are dammed up damnably. This phenomenon is experienced by every man who pursues strange butterflies of ideas into dark forests.

Your typical printing proprietor, however, does not understand this, or, if he does, prefers not to acknowledge that such conditions exist. If he cracks the whip over his service man during one of these off days, the result is likely to reduce the advertising man's enthusiasm and his belief in himself. Realizing a lack of support from the head of the firm, he soon looks for greener pastures. No man can produce his best work under duress. Enthusiasm for the work is vital.

The foregoing presupposes the first-class advertising man. The type of man who has had a broad advertising and considerable merchandising experience, who has a background of success, who is blessed with imagination, and who understands the technique of his business.

The other type of advertising man — too usually holding down the post of service man — has little chance in a workaday world. Different minds are much like soil — arid, barren, light, deep, or rich. Though you try it for years, you can not make a Niagara Falls by pouring out the contents of a gallon jug. If the advertising man lacks aptitude, he is soon found out and joins the procession. And it is this type of man who is most often hired, for two reasons: First, because he can be procured cheaply, and, second, because he isn't good enough to command a better position from the standpoint of remuneration. There is little hope here.

If the service man happens to be a smart salesman, but fails to produce results for those who purchase his ideas, he soon loses his customers. Some of these customers may have been steady purchasers of commercial job printing before the advertising man sold them his faulty conceptions. Then there is weeping and wailing and gnashing of teeth.

So far, the disease. Is there a remedy? I believe something can be done.

A printer who does not have a thorough understanding of advertising — sufficient to enable him to counsel intelligently with customers and to direct his own service department as the major executive — has no business establishing a service department.

If he is an advertising man first and a printer-craftsman-mechanic second, he will emphasize the proper purpose of the sales literature his company creates — to wit, to produce more business for his customers. If he is a mechanic first, he thinks only in terms of keeping his own wheels turning or, at best, printing a job that is commendable from a craftsman's standpoint. Between those two viewpoints — that of the advertising man and that of the mechanic — lies a deep chasm which many never can cross and few should ever attempt without the proper aids.

If the proprietor is a printer who, while not knowing much about the actual minutiae of advertising, appreciates its force, there is hope for him if he will adjust himself to the proper point of view and follow

the right procedure. As I see it, his hope for establishing a successful service department lies in the following course of action:

At the outset hire a man not because he may be procured for a modest remuneration but because that man is known to be a producer of sound advertising ideas, a good organizer, and one who has demonstrated his desire to coöperate. Support this man with an advertising appropriation with a view to reducing canvassing on his part. Make him realize that the company is back of him, that it is enthusiastic about his ability, and that it sympathizes with the fact that he has a job on his hands in developing his department. Don't crowd him too hard for results. Appreciate that it may

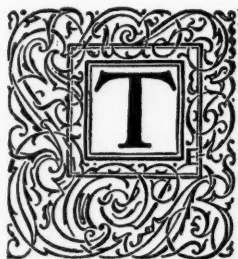
take a long time for his department to be on a paying basis. See that the man develops juniors as the work progresses — men who absorb his ways of doing things, who display originality and initiative, and who may be counted upon some day to assume authority.

When the service department is operating smoothly, the printing plant is in an ideal position. There is nothing pleasanter than to have each service man busily engaged in writing house-organs which come through as regularly as clockwork, in creating and selling man-size jobs on which there is no need for further sharpening the needle-pointed estimator's pencil.

But to reach this printers' Utopia requires time, money, and patience. Above all, patience. Yea, verily.

## Getting the Customer to Pay and Stay

By FRANK V. FAULHABER



HE printer is in business. He has received an order. The work is delivered. Payment is made. Sometimes it is not made within a reasonable time. Sometimes, in fact, Mr. Printer must wait a very long time. Sometimes he must give to the matter much thought. It's something like worry.

There is entailed an effort that well might be applied elsewhere. The customer, besides not giving the printer his pay, also sends no more business his way. Woe, much woe, to Mr. Printer.

Imperative, indeed, it is that the printer keep his money coming. With all his experience, the most up-to-date printery will not prosper if there lacks a steady inflow of the worldly goods. It is desirable not only to find new customers, but also to encourage these to purchase as much printing as is compatible with needs, at the same time bringing in prompt payments. In too many printing establishments those at the head have to devote too much time and thought to collection problems, a matter seriously handicapping the business. The object is to educate customers on the importance of proper settlements, and not to incur ill will.

Many times it is the printer's own fault; he does not follow systematically with bills and succeeding prodding reminders. At times this is due to the fact he has other things to which to give attention. There are customers and prospects who also have printing problems, and, when pressed for time, the printer has exceeding difficulty in settling the accounts. Is it not meet, therefore, that adequate consideration always be accorded to the collection end itself? Why, indeed, exert great effort in the interest of new business, following right through to delivery of the orders, when the collection phase is to be skimmed?

How can the printer get prompter payments? Who in his establishment can prove of aid? How, at the same time, can the delinquent be induced to follow with additional business, thereby maintaining good will? How, altogether, can the printer's business be made to prosper better?

Here's how one printer solves his problem. His salesmen not only go out for business, they go out for money. Specimen illustration: Mr. Salesman talking. "Yes, Mr. Walling, we certainly do appreciate your order. We're eager to get new business from new customers. For us it's a chance, you know, to show just what we can do, and then we are almost sure to get other orders. I'm coming here right along, and any time you've got any printing problem, don't hesitate to tell me. That's what I'm here for. Another one of my jobs — and it's a service many of our customers appreciate — is to receive payments from the customer. They say it's convenient and relieves them of a detail. When the customer wishes, and when it's not a large order, I bring the work myself. At the same time, then, I can go over the printing with the customer. I have so many customers who are pleased on the spot that they pay on the spot. What's more, they give me other orders. Just what arrangements do you prefer?"

The foregoing, to be sure, shapes up as customer education on collection problems. The new customer is not permitted to lose sight of the object of prompt payments. Simultaneously there is driven home the fact that this new customer has opportunity to discuss the work with the salesman immediately following receipt. The salesman's presence, overlook not, eliminates the possibility of many complaints. Fancied grievances can speedily be eradicated. The capable salesman can smooth over many customer irritations; he can hold the customer closer to the printery; his frequent contact promotes frequent payments, prompter payments. How many salesmen, indeed, could prove of aid here?

Whenever deemed advisable, the salesman can deliver part of an order. Then he can go over the work. Suggestions are in order. Better for the customer, better for the printer, and it helps the salesman a lot. It keeps more business coming from old customers, and repeat business means satisfied business. In turn, satisfied business means satisfactory payments. The printing salesman, to be sure, can play a big part in the world of collections.

Sometimes the collection of outstanding accounts can come within the salesman's province when other methods fail. The salesman can be right there to thresh over the problem. By being in close touch, he knows to a nicety the customer's position, his ability and willingness to pay. What the salesman finds out assists the printer in planning future collection efforts. It can readily be determined whether a given customer can pay promptly, whether he's an habitual hold-off, whether his business is worth while. How many printers, for instance, are bending every energy to collect a moss-covered account, an account that is growing older and older, seemingly never to materialize? How many of these printers are wasting their good time and thought? Worthy aim, then, to teach the customer on his responsibilities to pay, and in the interest of that education the printer's salesman stands out as able functionary.

Does the printer always mail regular, prompt invoices and statements? Or does he forget or put off the matter some months? Paramount, to be sure, it is to be as prompt in your demand for prompt payments as to expect them. Prompt billing encourages prompt payments. Indiscriminate, haphazard invoicing makes for much disorderliness, lack of system, disappointment. The printer does well when according rigid recognition to the collection phase.

The value of collection letters is not always appreciated by some printers. In some establishments, when a collection letter is sent out, too much anxiety for the money is indicated; there is overlooked entirely the importance of maintaining the customer's good will. A good collection letter, be it borne in mind, can not only bring in the sought-for money; it can bring in extra business. Have we not here, then, suggested a worthy combination in collection letters? Let us show how this can be done.

Dear Mr. Randleigh:

You must be satisfied with your order for printed stationery furnished by us some time ago. Of that we are sure, else you likely would have shown where we had erred. However, we are just as eager to hear from you when the printing pleases as we are should it displease. Sometimes a consignment displeases simply because a small detail has been overlooked. The work, on the whole, is commendable. But we here are ever receptive to a customer's observations, complaints, suggestions. We realize that what the customer tells us enables us to produce still better printing for him. We shall always appreciate your coöperation, Mr. Randleigh.

Will you not kindly tell us how this initial order of printed stationery impressed you? Our invoice accompanies this communication, and we ask an early payment together with your comments. There's a host of other good printing for which we are sure you will have need; perhaps you know others, too, who might be interested. Just what are your printing problems now? We are anticipating your reply, for which we thank you.

In the preceding, you will note, the printer makes known that he is expecting a response. That is very well. The response, now, revolves about the customer's printing problems and his attitude regarding that first order. Little is said regarding the account; the customer's interests are foremost. That, too, is well. Because a letter of this type betokens consideration for the customer, it wins consideration for the printer. Prompter payments are effected and the new customer is minded to do more business, since the printer is evincing particular desire to serve him individually.

The customer naturally reacts favorably to a letter of this kind, since the matter that is important to the printer is subdued in the interest of what is important to the customer. The printer desires response; the customer gives it, including the consideration of payment. The printer, then, has subtly gotten over his object, a twofold object, in fact, prompter payments and more business. And when more business is attracted from the new customer it is a good sign for the printer.

A collection letter should never convey a cold curtness as is signified in some appeals for money, especially in such of the short, brutally to the point kind. A collection letter can be a little chatty, dwelling on the customer's interests. Bear in mind that printer who gives a little more time and thought to his collection letters will in the end have at his disposal more time to devote to other problems.

Many times there is an assistant in the office of the smallest shop with a flair for letter writing. Spare time, otherwise wasted, can be utilized in the interest of better collection letters and better collections. Is there in your printery a helper, irked occasionally, possessing perhaps faculty for getting out effective collection appeals? Why not probe possibilities? Find out who has the best knack; then assign responsibilities to this one person. Distributed collection efforts are not always the most productive. When one assistant attends to the work, overseeing it diligently and faithfully, accurate tab can be kept; the results in the end are sure to be more satisfying.

Collection letters impress more favorably when embracing the personal touch, and when indicating individual consideration. Too often a collection letter is dull, dry, hackneyed, uninteresting. There is absolutely nothing to excite the recipient's interest. Can not, indeed, a collection letter be couched in such vein that it inspires enthusiasm in the recipient? Yet how can such a letter be indited when the writer himself is unenthusiastic? Hence the need for a happy mood when constructing collection letters. The printer does well, then, when collection letter writing is not done on the spur of an irritated moment. There are better times to come!

Collection letters should be individually typed. Many times, of course, the letters of a series used by the printer can be altered to fit the individual. Here and there a line can be changed; one sentence can be left out; another included breathing individual touch. The individual, personal touch — never forget that — is what wins response from the recipient. He perks up when he comes upon something concerning himself.

And that is what the collection letter ever must strive to do. A cut and dried form collection letter does not cause the receiver to perk up. Instead, the letter falls flat. It is far away from the customer. It signifies little regard for the customer. There is interwoven no eagerness for more business. The recipient knows not a whit of a desire on the part of the printer to help solve additional problems. Can we wonder, then, why collections remain outstanding and outstanding; why more business does not come; why the printer must worry more than he should; why he is driven into a corner, knowing not what to do? About face!

Consider the succeeding for another illustration:

Dear Mr. Billings:

Have you forgotten that overdue account? We are waiting! \$76.80. We are looking for it! Also, have you forgotten that we are waiting to be of service to you? Have you not more printing problems that we can help solve? Is there not some kind of printing, not used by you now, that you would like to look over, to discuss with us? No obligation! Just drop us a line; let us know when we can be of service, and, for goodness sake, don't forget that check!

Thank you!

Can it be said that an appeal of the foregoing sort irritates the delinquent? Is not such a letter rubbing the recipient the right way? Here, again, we have a message angling for the overdue account, also for extra business. Commendable object! A short appeal — yet, in no sense of the word curt! A comfortable contrast to some of those short, snappy, to the point, get the money or bust collection letters. A collection letter, of course, must not alone objectify for settlement of bills;

it should objectify for additional business. Such a collection letter plays a big part for the progressive, foresighted printer.

The printer does well when he is ever patient in the matter of collections, and his mood is adequately displayed right in the collection letter itself. The impatient, dissatisfied printer who excuses himself by expressing his displeasure, forthwith, on impulse, may sometimes succeed in eliciting an overdue account. Whether, however, he succeeds in holding the customer's good will and promoting for more business is a question.

Good work often can be accomplished at the telephone; a young girl who specializes in collection problems, knowing just how to reach the individual customer, can bring in many hanging accounts. At the telephone, of course, it is expedient that caution and courtesy be exercised, just as in the collection letters. Somewhat similar methods can be used; the printer can drive home his desire to furnish other printing; he wants to know what the customer thinks of his work; he is ready and eager to do still better work for the customer. When this is done, the matter of collections to a large extent takes care of itself.

Transferring collections to an agency should be a last resort, when indicative that the delinquent manifests no desire to pay. Sometimes the willingness is there, but also inability. Reasonable extensions are always in line. The prime object is to attend to the matter right in the offices; sometimes a visit by Mr. Printer has place.

## Estimates by the Printing Buyers' Association

By FREDERICK BLACK

Director of Advertising, Matson-Oceanic Lines



MOST of us are satisfied that, in the future, when the social system is better organized than it is today, the work of the world will probably be done in a four-hour day. No one can say that the printing trade is not keeping pace with progress — some of its people only work four hours a day now. (The other four are spent figuring and following up orders that are not received.) So long as (say) five estimators and five salesmen work on one job — and only a possible job, at that — the eight-hour day will be necessary. But I did not mean to become facetious.

In the effort to improve conditions in the industry, printing firms have formed associations. I presume that these associations have accomplished much, but it is suggested that progress can not be made beyond a certain point until the buyer of printing — the fountain-head of all good things — is considered. We may do all

the planning we wish, but if our prospective customers do not "get the idea" we have accomplished nothing — since it is the buyer's approval that keeps us in business. We have all been wondering what Henry Ford is going to do about the competition in the low-priced automobile field. It was interesting and instructive to note, in his most recent interview, that he continues to ignore his competitors — and continues to make money. The time and effort that printers spend in considering their competitors can be more profitably invested, in my opinion, in studying ways and means of helping printing buyers.

The printer who must wheedle buyers into paying his fair price while another printer with the same type, paper, ink, and mechanical equipment offers to do the same job for a few dollars less is trying to overcome a resistance that is possibly much greater than he imagines. Assuredly, it is a resistance that can not be removed without definite effort in the right direction. True, with an accurate knowledge of costs, proper calculation of overhead expenses, and a legitimate profit

there is "something rotten in Denmark" if the prices are not practically identical on the same job; but the fact remains that printing buyers are receiving almost as many different prices as estimates submitted. Have printing firms accurate cost records? Do they maintain a strict uniformity in their basis for figuring selling prices? I do not know. But I do know that the "outward and visible signs" are in the negative—that in fixing its selling prices the printing business seems to be too much of an opportunist for its own good.

If present conditions indicate that printing estimators waste too much time on unproductive bidding (with a consequent waste of contact with prospects)—if the present system is doing nothing to counteract the wastefulness of competitive prices—why can we not approach the problem from an entirely different angle? Why can we not put the estimators to work for the buyer rather than for the printer?

If there is one thing more than another that is uppermost in modern business it is the realization that the buyer must be served. Watching our competitors, jealously guarding our petty trade "secrets," buying low and selling high, and all the other shibboleths of by-gone days have proved that they were not money-makers. Look at what Henry Ford is doing. The more money he pays his employees and the lower he makes his selling prices, the more net profits he makes. But how many printers do you know who are giving serious thought to saving money for their customers? They are too busy trying to steer their prospects away from "cut-price" competitors (the "bedroom" printers who are supposed to exist for a brief period on the inner edge of bankruptcy) to have any time left for devising ways and means of lowering prices and still make a profit or otherwise benefit their customers, which is what they should be doing if they are to achieve more than average success in the present economic period.

But I have strayed from my original thought. Suppose there was, in each community, a Printing Buyers' Association supported and controlled solely by buyers of printed matter who would contribute an annual subscription of, say, half of one per cent of their yearly printing purchases or some small percentage that would be negligible individually, but which, in the aggregate, would be sufficient to pay the salaries of a number of properly qualified printing estimators who would have no connection with any printing firm. When Mr. Printing Buyer had a job to be produced he would turn it over to the P. B. A., which would furnish him with a certificate to the effect that a certain price was the proper figure. Then Mr. Printing Buyer could call in any one printer who had sold him on his facilities, experience, integrity, or any of the features of printing service which really mean something to a buyer, and give him the job, along with the duplicate copy of the P. B. A.'s specifications and price certificate, which would control everything, including the invoice, without any further waste of time or effort. Both the printer and the buyer would gain by such a system. I imagine a printer could do a great deal to improve his service to

his customers if he knew that on all future jobs he would not have to submit estimates and that he was assured a fair profit.

Of course, this is wildly theoretical. But surely we may consider the most far-fetched suggestions so long as they have the slightest bearing on recapturing buyer confidence. The chief problem of the printing industry, as I see it, is the fact that through many years of eager estimating with its attendant evils (which have affected the buyer just as well as the printer since no one has more than twenty-four hours in his day) the confidence of the buyers has been lost. Frankly, I believe a buyer of printing simply has to get several bids for his own protection since he has no standard of values. A sorry state of affairs. The printing buyer's confidence can be regained either by having something to sell and *selling* it, so that it stays sold, or, if price must remain as the major factor, by providing a standard of values that all buyers will recognize. This is why I do not think trade associations can completely solve the problem since, by their very nature, they take no cognizance of the buyer's confidence.

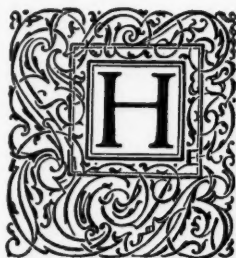
I can hear you say that all the good the P. B. A. would do would be to let the buyer know the maximum price he need pay so that he could recognize bargain prices when he saw them. Quite true. But if a buyer is given a figure which he knows is the lowest that is consistent with good workmanship plus a fair profit, will he not then have a standard that will enable him to be suspicious of lower prices? As matters are today the buyer thinks the higher prices were submitted by robbers and that all prices include varying degrees of profit. In fact, it might be more accurate to say that he is unable to think about the matter at all since he has no dependable comparison. As a result, it is only natural that he should accept the lowest bid.

I am convinced that modern business has been lifted to such a high plane that no printing buyer who is worth dealing with wants something for nothing. The modern business executive does not allow any glib salesman to convince him that he can get more than he pays for. But every one of us gets peeved all over when we discover a few dollars have been thrown away unnecessarily—when we find we could have secured a printing job, a suit of clothes, or anything else for a few dollars less than we paid. Such a realization affects a basic part of all human nature just as the knowledge that we bought something a few days before the manufacturers raised the price makes us feel inordinately pleased.

If you know printing prices and you have a bosom friend who knows you know printing prices and, being your friend, he has complete confidence in you, don't you think he will be perfectly satisfied with your opinion even if before securing it he had been convinced some printer had "soaked" him on a recent job? Of course, he would be satisfied if you assured him he had paid the right price. Is this not the way printing buyers should feel about every printing invoice they receive? Is it impossible to bring about this much to be desired condition? If it is impossible I, for one, refuse to admit it just yet.

# Help Business by Lengthening Life of Biggest Jobs

By FRANK H. WILLIAMS



HERE'S a new thought-provoking way of looking at the printing business: How long a life does the average regular big job have in the average shop? In other words, suppose the shop is regularly printing programs for a local movie theater. How long, on the average, will that job remain with the shop until it goes somewhere else? Or, again, suppose the shop is regularly printing office supplies for a local concern which uses large quantities of such supplies. How long, on the average, will that job remain with the shop before it goes somewhere else?

The life of the average big job in a shop will vary, of course, according to local conditions. Some shops handle their regular big jobs for much longer periods than other shops without losing them. But there is, undoubtedly, a greater movement of big jobs from shop to shop nowadays than ever before, due to a number of different reasons — greater competition, price inducements, personal, political, and business reasons, and improvement in the jobs suggested by other shops.

Undoubtedly it would be interesting and illuminating for the average shop to consider the ten most profitable jobs it has had during the past year and to consider how long it had these jobs and then ascertain the reasons why it finally lost some of the jobs.

And it would also be an exceedingly profitable thing for the average print shop to profit from this investigation by making plans to do things which would considerably increase the life of its big jobs in the shop.

Suppose, for instance, that the print shop found that the average life of its biggest jobs in the shop was one and one-half years. And suppose it found that the principal reason it lost big jobs after a year and one-half was because some other printer came along and suggested improvements and made price inducements.

With this information in hand the printer would be in a splendid position for doing things which would make it fairly certain that the jobs would not leave his shop at the end of such period, but would stay for two years or maybe three years, thereby helping the shop just that much.

If the printer found that, on the average, the best jobs left his shop at the end of a year and one-half he could, after each job had been in the shop about a year and one-fourth, consider each job very thoughtfully and carefully for the purpose of seeing what he could do in the way of improving the work and selling it to the customer at a smaller price instead of letting some outsider horn in and do these things and take the job away.

Suppose, for instance, the printer finds that he has had a big theater program job in his shop for a little

over a year and suppose this job is due to leave the shop in another three months — if the usual life of big jobs in the shop is maintained. If this is the case the printer can ask himself these questions about the job: How can I change the appearance of this job so as to make it look more lively and pleasing and up to the minute? How can the layout of the job be changed so as to make the whole job more efficient? How can the job be changed so as to hook up with the theater more effectively through harmonizing with the theater's architecture or through harmonizing more effectively with the theater's color scheme? Would a complete change of type face be a good thing for this entire job? Judging by the changes that this theater made in its program when the job was given to me instead of to the shop that formerly printed it, what new changes will be most likely to appeal to the theater? How can I cut down the cost of this job and so make it possible for me to sell it more cheaply to the theater? Could a different grade of paper be used with satisfactory results? Is there any way by which the composition cost on the job could be cut down?

When the printer has answered these questions and found a good way of improving the job and cutting down its cost to the theater, the printer can go to the theater and say something like this:

"We take pride in our shop in being constantly progressive. We try not to just sit still and be satisfied with things as they are going. We are always trying to do something better and at less cost to our customers. We've been doing some thinking about your program job lately and have been doing some figuring on it and we want to make some suggestions which we think will improve it.

"Now in place of the paper we're using on the job we'd suggest that we use a paper like this sample. If you'll use this new paper instead of the paper we've been using, the cost of the job can be cut five dollars each issue.

"Also we'd like to suggest a complete change in the layout of the job — a change that will freshen it up and make it look more lively and that will harmonize with your bigger and better pictures program you've just announced.

"We'd suggest that a colored stock cover be used. Such covers aren't very expensive and they surely do help to make a program look smart.

"Then we'd suggest that we cut down the space devoted to the program announcements and announcements of future attractions and use this space for more ads. That will increase the income the program will bring in. And by using a new type face, the average reader of the program won't notice any change at all.

"And then, another thing — if you could get copy to me just four hours earlier we wouldn't have to pay

overtime on this job and so could cut the cost another five dollars. If you'll adopt these suggestions we can furnish you the job at ten dollars less a week and we are sure it will look fresher and better than ever. We'd like to see you do this because we are as much interested as you in making this job extra good — it's the best sort of an ad. for us."

All of which would make a tremendous hit with the theater, with the result that the program job wouldn't

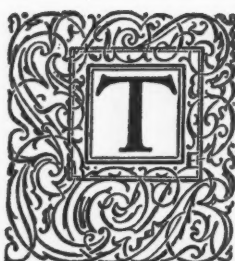
leave the shop at the end of the next three months or for a good long time thereafter.

Knowing when to suggest changes in printed matter used by regular customers and knowing when to cut prices to regular customers is one of the best ways in the world for the printer to retain his big jobs instead of losing them to other shops.

Try this plan in your shop and see how much it helps you. Do it *now*.

## Sell Advertising on Reader-Hour Basis

By MILLARD L. COPE



THE country weekly editor and the printer-publisher are going to reap a rich harvest from the national advertising field when the advertiser becomes sold on the reader-hour basis. National advertising is now said to fill about fifteen per cent of the advertising columns, but with this basis it is believed the amount can be increased to fifty per cent. Among the men most enthusiastic for the use of this basis in securing more national advertising is Prof. John H. Casey, head of the department of rural journalism in the School of Journalism of the University of Missouri. Mr. Casey is sold on the country press. He preaches it to his students. He says it has the most universal appeal, is stronger than the city press, and that a community without a paper is like a school without a teacher.

He is surprised that the national advertisers have just begun to realize the wonderful pulling power of advertisements placed in country weeklies, but Mr. Casey places the blame upon the shoulders of the advertiser. Those shoulders are broad now, because of being laden with so many blames! However, the country publisher is beginning to operate in businesslike fashion, and Mr. Casey expects soon to see the national advertisers flocking to the country weekly as their medium of advertising.

It is generally conceded that each copy of the country weekly is read by at least five people. There is all the family to read it, the help on the farm likes to read it, and one never can tell when the neighbor is going to "borrow" it for his or her family to read. Those who have studied it think that five readers to a subscription is not a high average.

Read by all members of the family, the country weekly can boast that at least two hours are spent on it by each reader. This is because all in its columns is either about the reader or the reader's friends. And the nearest thing a person likes to see in his home-town paper besides his own name is the name of his neighbor or friend. If, on the first day of the weekly's

arrival, bedtime comes too soon, it is laid aside until the next day. It is hardly ever thrown away until the next issue arrives. The unread news is still news because it is intimate and personal about folks whom the reader knows.

The reader of the weekly newspaper has confidence in his editor, likewise faith in the newspaper which this editor publishes. There is a closer feeling in the newspaper that bears with the community its sorrow and gladness. Its advertising is more like friendly advice passed on by the editor to his readers.

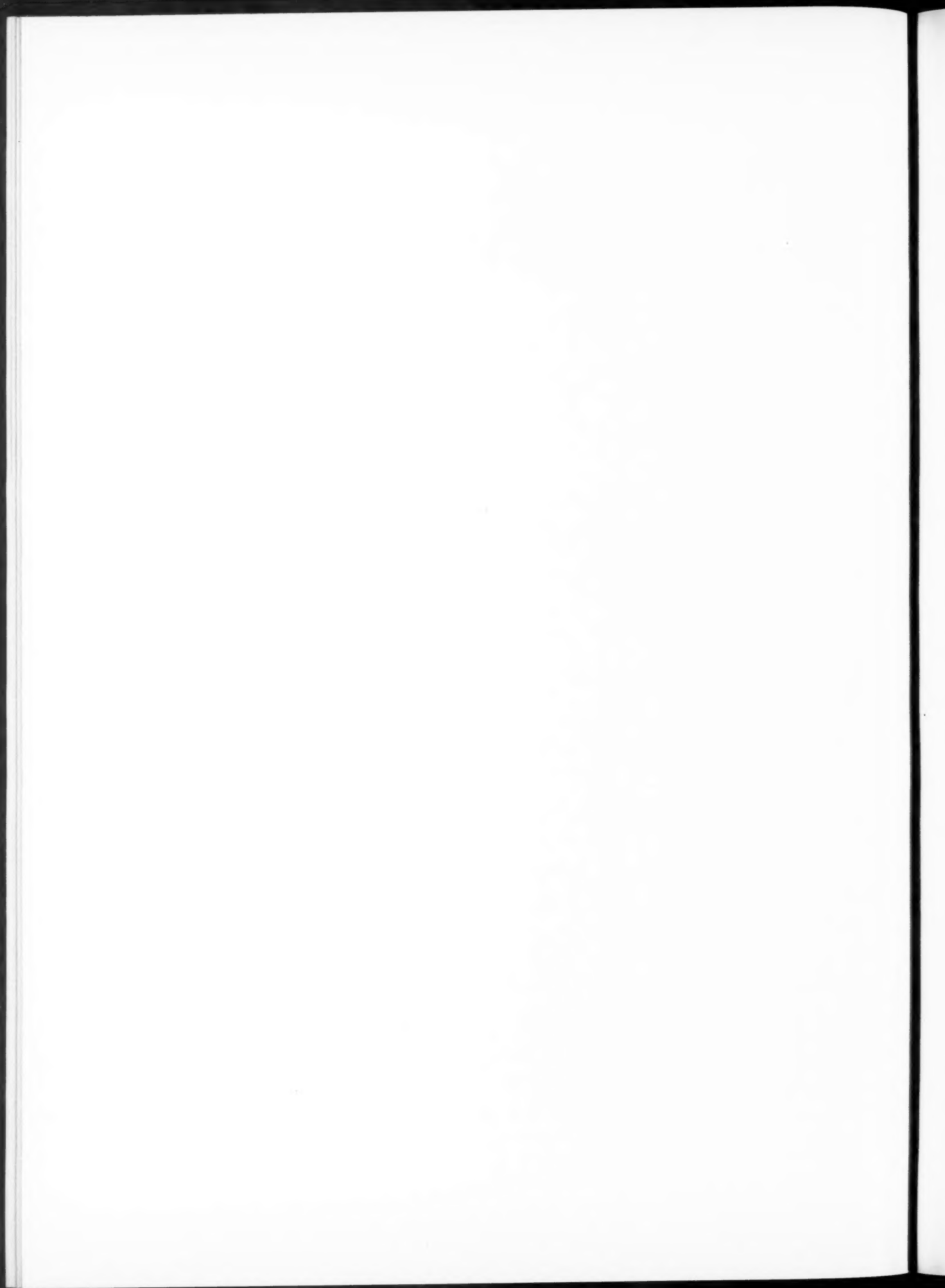
Besides the reader-hour basis, and the fact that faith in the editor adds strength to the weekly, there are other reasons being brought out by the champions of the weekly press to show that it is a splendid medium of advertising. They point to the greater percentage of population living in the smaller towns where the weekly newspaper thrives. By the reader-hour basis it can be shown, also, that the country weekly circulation is of quality. It is being realized by the national advertisers that people in the smaller towns have money to spend. The mail-order houses realized this years ago. The weekly, it is being learned, is an excellent medium for "spot" advertising. The advertiser knows exactly the class of people his advertisement will reach. Press associations have found that the rate of the country weekly advertising has been too low. So the rates can not be blamed as the cause for not advertising in the weekly.

Advertising agencies have complained for years of the poor business methods of the country publisher. This individual, with both the printing and publishing on his hands, has been negligent in sending marked copies; then slower in presenting the bill. This made it hard for the agency to balance the accounts. The publisher, though, has realized this and now is showing the advertiser the value of his columns and is an up-to-date business man.

The national advertisers have seen the light. During the last year there was a noticeable increase of national advertising in the country press. The automobile companies led the way. Others are following. The national advertising field is ripe for the country editor; he realizes it, and is beginning to reap the harvest. Luck to him!

A beautiful setting that is most faithfully portrayed with four-color process reproduction ~ direct from subject

A black and white photograph of a still life arrangement. In the foreground, a whole orange and a sliced orange are visible. Behind them, a glass decanter with a faceted stopper stands next to a glass vase with a grapevine design. A glass bowl and a glass pitcher are also present. The items are set on a lace tablecloth. The background is dark. In the top right corner, there is a text box with the title 'Old Lace &amp; Color' and a description of the reproduction process. Below the text box, the name 'By MANZ CORPORATION Chicago' is printed.



# P R O O F R O O M

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.  
Replies can not be made by mail.

## Comma and Apostrophe

From Iron River, Michigan: "We would like your opinion regarding the best use of the comma in newspaper writing. Which of these three examples is best: 'John Smith of Chicago, was a visitor here Wednesday'; 'John Smith of Chicago was a visitor,' or 'John Smith, of Chicago, was a visitor'? At the same time will you settle an argument as to the proper use of the apostrophe? Shall we write 'mens' club' and 'ladies' dresses' and 'childrens' apparel,' or shall it be 'men's club,' 'ladie's dresses' and 'children's apparel'?"

The first example, with one comma, is wrong; no room for debate. "John Smith of Chicago, was." Might as well write "The weather yesterday, was bad." Or, "John Smith suddenly, went away." The comma ties a knot in a straight run of words. The sentence is correct either with no commas or with two commas. Newspaper usage rather generally favors leaving out the commas; but nobody can say the use of two commas, making a parenthesis of the phrase "of Chicago," is *wrong*. Every paper has a fair and free choice. The important thing is to adopt a rule and then stick to it, so as to have consistency in style. In my own writing I sometimes use no commas in such expressions, and sometimes use two — the latter, when I wish to *emphasize* the parenthetic phrase.

"Mens' club" is wrong. It indicates that the club belongs to, or exists for, some creatures known as "mens." It belongs to men; it therefore is the "men's club."

Write "a lady's dress," "ladies' dresses." To write "ladie's dresses" would indicate that the dresses belong to or are sold for a person you call a "ladie" — which is more than old-fashioned. "Children's apparel" is subject to the same argument as "men's club." You would not say "apparel for childrens."

## From Japan

This very interesting letter comes from Japan: "Your articles on proofreading are read by me with profound appreciation. Compared with America, where the printing industry has prospered best in the world, Japan's is still in a state of infancy, and there are many things which we should learn from your country. Proofreading is one of the arts on which we should take lessons from you. The importance of proofreading has not yet been fully understood in Japan. Consequently, very rarely has it been specially studied by itself.

"The Osaka *Mainichi* has a circulation of over 1,000,000, and it is the largest newspaper in the Orient.

"In general news and advertising matters we are taking great care in proofreading, in order to avoid misleading our readers. We are, however, anxious to take lessons from America which may be applicable to Japan in order to make our proofreading more perfect. We like to learn thoroughly regarding the following points. If you would give your suggestions on them we would greatly appreciate your service:

"1. Method of proofreading.

"2. Arrangement of the proofreading room and references.

"3. Organization of proofreading room of a big newspaper, the pay of the proofreaders, and the hours of work.

"4. Psychological study of proofreading.

"5. Physiological study of proofreading.

"If you would also let us know the names of books, correspondence courses, magazines for the study of proofreading, and the names and addresses of leading authorities on the subject, we shall be very much inconvenienced in carrying on our study.

"Respectfully yours,

"SHIN-ICHI HIRANO.

"Chief of Proofreading Department, Osaka Mainichi Shimbun."

Wouldn't you think well of yourself if you could write as well as that in Japanese? I am an admirer of the Japanese people; they are smart, and what they do, they do thoroughly. I have answered these questions in a personal letter, but it may be that some of our readers would like to write to Mr. Hirano — care of Osaka Mainichi Publishing Company, Limited, Osaka, Japan. We are sure it would please him.

## "Most" and "Very"

This letter comes from a friend in Seattle: "It is popularly argued that the inaccurate use of a word is justified if the writer's intent is understood by the reader. Even sane persons, who before pulling a tack with a pocket knife would first consider the probable effect on the knife, do not hesitate to dull a useful word. I had written a sentence containing this clause: ' . . . and, like all craftsmen, he speaks most interestingly on his craft.' I meant that all craftsmen speak more interestingly on their craft than on any other subject — a mild hyperbole. But almost all readers, I believe, would consider 'most' in this instance to be synonymous with 'very,' making the clause a gross misstatement. After vainly trying to recast the sentence, I desperately inserted an awkward 'the' before 'most': ' . . . and, like all craftsmen, he speaks the most interestingly on his craft.'

"Later, on consulting a dictionary, I found that 'most' as an adverb always carries a superlative meaning, and that such common forms as 'a most charming song' or 'he sings most charmingly' (unless it is meant that he is the most charming of all singers) are used with a complete disregard for the meaning of the word 'most.' How we sometimes do flatten words once meaningful!"

Indeed we do! Few of us are faultless either in common speech or in deliberate writing. Would not our friend have lessened his difficulty and distress by simply throwing clean away the first turn of the thought and saying, as in this letter, "Like all craftsmen, he finds his best inspiration in his own craft"? Wonder how much responsibility for reckless use of superlatives belongs to the advertising writers?

### The Universal Subject

Cincinnati steps up to the plate: "I would greatly appreciate your answer to these two queries: Does the proverb, 'All that glitters is not gold,' violate the rule, 'Avoid the use of a universal subject with a negative predicate instead of a partial subject with a negative predicate or of a negative subject with a positive predicate'? Does Webster divide 'England' 'En-' or 'Eng-'? I believe there was an article about this division within the last eighteen months, possibly in your department in THE INLAND PRINTER."

Isn't that a "dizzy" rule! Simple enough when you work it out, but it does take a little cerebration. Surely the proverb does break the rule, for it unquestionably uses a universal subject ("all") with a negative predicate, "is not." The partial subject with a negative predicate would be, "Some things that glitter are not gold." The negative subject with a positive predicate would be, "Not all that glitters is gold." The second form is weak. The third is grammatical, but just a bit stilted. The first form, violating the technicality of grammar, has stood the test of usage through generation after generation. To my mind, it shows vividly the ineffectiveness of rules in the face of common usage. Still, in making a new sentence of the same sort, I would advise using the third form: "Not every soldier is born for command."

Webster divides "Eng-land." The point that came up in this department was that in giving the pronunciation the dictionary was improperly supposed to have endorsed "En-gland." It uses the "n" with a long stem, which represents the nasal sound of "ng." Thus, the department commented, we should write or print "Eng-land," but pronounce "Eng-gland."

### "Receipt" and "Recipe"

This comes from a proofreader in San Diego: "In looking through a book entitled 'How to Do Business by Letter,' by Sherwin Cody, I find that 'receipt' is properly used to denote 'a formula for cooking,' while 'recipe' is, in the strictest sense, used only to describe a formula for medicine. This seems to be borne out by our International, while our Funk and Wagnalls gives what seems to be the commonly accepted meaning of these words, namely, 'receipt,' an acknowledgment; 'recipe,' a formula for cooking. Which is correct?"

"I am enclosing a proof of a letterhead which shows the name of the little town across the border from us spelled 'Tijuana,' which is the official Mexican spelling, used on all government printing, some of which is done in our shop. Most maps, and many leading American publications, including *The Saturday Evening Post*, make two words of it, and it is to correct this error that I ask you to broadcast through your department, this correction, though not this letter. The name of the city is pronounced 'Tee-wan-nah.'

"I want to thank you for the inspiration I have received every month from your department."

Thank you, sir! Sometimes I wonder what it's all about, myself. There are so many things more "intriguing" than commas and hyphens, syntax and diction. If it weren't vulgar, I'd say for me the department is more perspiration than inspiration.

I am betting our friend does not mean to forbid us to broadcast his good letter; that it was modesty that spoke, and not business considerations that made him shy of publicity. Further, I figure there can be no embarrassment to him in publishing the letter if the name of the firm whose letterhead he submits in evidence is not used. The letterhead certainly says "Tijuana." Would not the pronunciation be more correctly phoneticized as "Tee-whon-nah"? From a little study of Spanish 'way back in my college days at Princeton, I seem to recall having been taught that "ju" in that language equals "hw" in ours.

As to "recipe" and "receipt," I sure do think right usage applies the former to cooking and medicine mixing, while the latter acknowledges that something has been received.

### Does Your Car Look Good?

Chicago speaking: "I like to read your Proofroom. Between dummy and page proof I've been amusing myself and sharpening my wits, when lo! comes the impulse to tell you that I wouldn't say or write 'good' (September, page 994, 'Taking Liberties'). Like as not I'd use the word 'fine'—another abused, or, I should say, overworked word, but, to me, a delicately distinguished one. It means elegance, grace, with a sweep and swirl to it that I like. But then, I'd never use such a sentence as 'Your car runs fine (or good)' on the front page of a circular. Nope. Never would be that familiar or vulgar on the front page of a circular. And I must say 'Your car runs well, let us make it look well,' is flat as hell."

As this comment comes from a correspondent whose first name is unmistakably feminine, we have no misgivings about copying it exactly, even to the last blazing word. Whatever the ladies do or say is right! The question was posed by a printer who got up a circular saying "Your car runs good, let us make it look good," and then had qualms about his grammar. Some cars certainly do look sick—like the now famous Lizzie that carried the sign, shortly after Coolidge made his famous statement, "I do not choose to run in 1928"—and so there must be some cars that "look well." (N. B.—This is a joke.)

### Relatives or Relations?

Now, Burlington, Wisconsin: "Will you please give your opinion regarding the use of the word 'relation' in the following sentence? 'Dr. Blank has more relation selling ——— than any other man, I guess. There's his father, his brother, his uncle, his brother-in-law, his half dozen cousins, etc. How's that for rounding up the whole relation?' Should 'relation' be used in the singular form in both places? May 'relation' ever be used in the plural form, 'relations,' synonymous with 'relative,' referring to individual members of a kinship, as 'He is my relation,' or 'They are my relations'?"

Strange things are happening to the language these days. Recently a correspondent called me to account for saying "every so often" instead of "ever so often," whereupon I explained the difference between these two expressions as it has always hitherto been understood. But only yesterday I saw this in the *Survey Graphic*: "Then ever so often you have a few seconds of ultimate barren peril," where I feel certain the writer meant "every so often," that is, at recurrent intervals, not "ever so often," in the sense of "extremely often." Obviously, the people are cutting away from all the old, established rules, setting up new standards of usage, remaking the language, giving the grammarians of day after tomorrow the job of rewriting grammar.

I would have said without hesitation, a few years ago, that the use of "relation" in the quoted sentence was simply out-and-out wrong, ignorant use of the language. But it may be that such use of the word is growing. It is baffling; how is one to keep up with it? I would of course write, myself, "Dr. Blank has more relatives selling ——— than any other man." I would have said "relatives" was the only really correct form, but that "relations" was in pretty common use, in free and easy speech. "Relation," in the singular, I would have denounced. But—there is this strange restlessness, this uncharted venturing, this free coining of new expressions. I don't know just how far it is to be commended, how far condemned. But I do believe the people are greater than grammar, the language exists for them, not they for it, and if they are going to give us a new English (or American) grammar, nothing will stop them from doing it.

### Crashing the Gate

From Dunellen, New Jersey: "Intending to make proof-reading my career, may I seek your advice toward obtaining a foothold?"

Happily, I was able to direct this young woman to a friend near by who might be of use. It would be fine if we could have some letters telling how some of today's veterans broke in.

### When Proofreader and Compositor Fall Out

A compositor in Washington sends out this SOS: "I would like to know the proper mark for the proofreader to use in querying a spelling. For example, the word 'whiskey,' which may be spelled either with or without the 'e.' The mark on the proof was a dele for the 'e,' followed by a question mark, ringed. I contend in such a case the operator should make the correction and disregard the query. If the proofreader did not

want the 'e' taken out, he should have ringed the dele as well as the question mark. He says the correction should not have been made. I say the only time the operator does not make the correction is when the ring includes both the dele and the query sign."

How we humans do love to fight! Here are two men working for the same employer, both interested in the shop's success, spending time on such an argument. It seems a certainty the proofreader intended not to order a correction but to present a query to the author or editor. To be sure, if that was the intention, there was a technical error in the marking. The compositor is right, the dele should have been enclosed in the circle, along with the question mark. The compositor should have waived the technicality, and passed up the correction—making a point of getting together with the proofreader to effect an understanding for future guidance.

## Browsing in the Dictionary

By EDWARD N. TEALL



WHEN that clever news magazine, *Time*, hinted that it might use the ampersand, "&," to conserve space, naturally its critical readers took the bait and did some thrashing and splashing. Of course, on looking for the number in which the suggestion was made, I find I have pretty nearly every other issue since *Time* began, but September 12 has somehow disappeared—so it is impossible for me to reproduce the item. But in the number that is current as I write the letters include a little one from a reader in Cincinnati, headed "Concise & Literary," and confounding the carpers with reference to the American edition of the Pocket Oxford, "whose definitions are concise & literary as though quoted from *Time's* very pages. Example: 'li-on, n. Large carnivorous beast noted for his courage, roaring, mane & tufted tail, & reckoned king of beasts.'" The Concise Oxford (of which we wrote last month) also uses the ampersand, thus: "Horse, n. Solid-hoofed quadruped with flowing mane & tail, used as beast of burden & draught, & for riding on." Well, I for one can't see much sense in the use of the sign either in the dictionary or in the magazine. It is very much more justified in the dictionary than in the magazine, for the definitions are abbreviated in every possible way—to such an extent, in fact, that you might almost as well try to make sense of a stenographer's notebook. If I were making a dictionary, I would rather sacrifice twenty per cent of the stuff that is useless to the average consultant and interesting only to the lexicographer steeped in professional technicality, and use the gain for a larger, more legible type and more readable definitions.

Revolutionary? Yes; and not to be done without extreme care and keen intelligence, but worth thinking about. Even the "big" dictionaries might be made a shade more "human" with no sacrifice of scholarship; but isn't it odd that the makers of small, "handy" editions make so much of space saving through small type and abbreviation, shrink from major condensation, and strive only to see how much they can squeeze into the volume?

Have you ever tried to write definitions? How would you define "light," "love," "through," "cold," "heat"? Try it; it will be a fine test of your knowledge of words, and good training in the art of expression. It might be developed into a

game, a social amusement, like the crossword puzzles and "ask me another." The Concise Oxford says: "Cold, n. Prevalence in atmosphere, or rarely in any object, of low temperature." And "Cold, a. Of low temperature, esp. when compared with human body or with that usual in things like the one in question." "Temperature" is defined as "degree or intensity of sensible heat of a body or of the atmosphere, esp. as shown by thermometer." Evidently "heat" is the key word; if its definition fails us, we shall have nothing real but our own ideas of what heat and cold are. Well, here it is: "Heat, n. Hotness; sensation, perception of this." More battledore and shuttlecock; turn to "hot, a.," and this is your reward: "Of a high temperature; very warm; communicating or feeling heat." "Warm" is "hottish, of or at rather high temperature." And "temperature": "Degree or intensity of sensible heat of a body or of the atmosphere, esp. as shown by thermometer." And the thermometer is an "instrument for measuring temperature." Closing the circle! These are perfectly fair examples of what the dictionary makers really do for us in the way of defining words so as to tell what things are. We ask for bread—

Do you make use of the etymological notes in your dictionary? They make fascinating reading. Study of the derivation of words is one of the most effective ways both to gain a better understanding of the nature of language and to improve one's knowledge of his own speech. Children in school should be taught simple etymology—that the hilt of a sword is the part by which it is held ("helt," as not a few of them say), and "saddle" is connected with "sit." In my senior year at Princeton I was permitted to take a post-graduate course in middle high German, carrying on after courses in middle English and Anglo-Saxon. The two of us who took this little demanded course played round with comparative philology. Alas!—in the course of a good many years of editorial writing, dabbling in everything, the little bit of scholarship that was mine in those jolly undergrad days of a quarter-century ago has faded clean out of the picture; but I do recall reveling in Jespersen. The "lautverschiebung" is worth getting acquainted with. Little tables of labials, palatals, and linguals help carry a word right through from Gothic to English—and American. Did you know that when your children distress you with "dis" and "dat" they are quite possibly taking part in a real change in our speech, a reversion to older forms? I think that's the fact; it is at least a possibility.

Suppose we look at a few Concise Oxford etymologies. When you next observe Lent, recall that its name is related to "long," "length"; perhaps with reference, says the Concise, "to lengthening of day in spring." When a schoolboy confuses the noun "dove" with the past tense of "dive," don't laugh at him; the word is at least cognate with Old English "dufan," dive. Whence cometh "golf"? From Danish "kolf"; compare German "kolbe," club. The old Webster compares with "gouf," a blow, stroke. "Silo" is traced through Spanish back to Greek "siros." "Strong" is the same word as German "streng," strict, severe. "Heed" is related to German "hüten," guard. If you read the etymologies, you will see how "A norange" became "an orange," and "an ewt" turned into "a newt." "Orange" goes back to Arabic "naranj."

The compilers of this word-book are amazingly and amusingly frank about the difficulties of compounding. They say: "We have to admit that after trying hard to arrive at some principle that should teach us when to separate, when to hyphen, and when to unite the parts of compound words, we had to abandon the attempt as hopeless, and welter in the prevailing chaos." Next to courage, on the scale of virtue, comes frankness! When you encounter "ill-advised, not well disposed," you must give the brothers Fowler credit for honesty in their surrender. They sanction "an off day," but commend "an off-license," one allowing sale of liquors for consumption off the premises. They favor "co-operate," but "coinstantaneous"; "re-establish," but "reissue," "reinforce," "reignite," and "reimburse." Under "re-" they give this note: "Hyphen:—The hyphen is often used when a writer wishes to mark the fact that he is using not a well-known compd. vb. but *re-* as a living prefix attached to a simple vb. (*re-pair* = pair again, cf. *repair*, mend); also usu. before *e* (*re-emerge*), & sometimes before other vowels (*re-assure*, usu. *reassure*); also

when the idea of repetition is to be emphasized, esp. in such phrr. as *make & remake*." Why "upstairs," but "up-stream"? Why "up-country" but "uphill"? Why "well fed" but "well-read"?

Well, when I was a trifle younger and the years ahead outnumbered those overpassed, I used to fuss and worry about compounding; but now that the proportion is reversed and time more precious, I find it satisfactory to be much less meticulous — and am well pleased if I feel fairly sure that the words as written will plant in others' minds the same sense they have in mine. I calmly leave the hyphen out except where it is obviously essential to clear understanding; that is, as a defense against the danger of ambiguity.


One thing I like about the Concise, in its sometimes too elaborate effort for economy, is the little trick, in pronunciations, of indicating simply the sound of a single doubtful letter, thus: "fu'ngible (-j-)." Thus in "gill," respiration organs of fishes, you have "(g-)," and in "gill," quarter pint, "(j-)." This is sensible simplification. On words like "gulch" and "gulf," I don't suppose any one able to use a dictionary at all needs any directions (for pronunciation); but I, for one, would like to have the sound of the "g" in "gules" indicated for me; I always want to call it "jules." Is such stupidity unparalleled? The admission puts me in a hole. I started out with a poke at the dictionary makers for including so much unnecessary matter; and here I am giving them a jab for not putting in what I personally need — and perhaps not three other consultants in Yankeeland would care for. Well, it simply goes to back up my contention that dictionary makers need intelligence in large quantities.

The more the "average person" uses the dictionary, the more articulate and influential will be the demand for hundred per cent performance by its writers and editors.

## Do We Use Too Much Craftsmanship?

By FREDERICK BLACK

Director of Advertising, Matson Navigation Company, San Francisco

URING recent years we have seen an increasing interest in printing craftsmanship and a more or less universal desire to emulate, in a modern way, some, at least, of the ideals of the old masters. While no one will gainsay the importance of adding beauty to utility or of our being proud of the work of our hands and brain, it is not idle to ask how much the printer of today may allow himself to be interested in pure craftsmanship. This is an economic age. It is mainly by the great business machine that we live, move, and have our being. The ceaseless revolutions of this mill demand that no effort be expended unless there be a tangible result. The craftsman who, in his love of creating the page beautiful, expends more time and care than is warranted by the result to be accomplished can not hope to keep pace with the printer who is serving business rather than beauty. The artist is likely to fall by the wayside since, while beauty plays its part in securing the results for the printed piece, it is most frequently a secondary feature.

The great business machine must be served — must be kept revolving. The printer who is studying the needs of business knows that there is rarely a margin of price sufficient to repay him for extra care with his margins or extra artistry in his design. In the printing shop itself we see our "business ma-

chine" simile take actual form, for in addition to being a business age this is a machine age. We may still secure more beautiful effects with hand composition and hand-made papers, but modern economics will not permit human hands to do what can be done resultfully by a machine.

By all means let us have an eye for the beautiful. Let us improve our work wherever possible. But let us not allow our "craftsmanship" to interfere with the more vital work of helping the advertiser spend his printing dollars so profitably that, in the years to come, he will have more of them to spend with us. Many advertisers already believe that there are too many type faces that have so little difference in their design as not to be readily recognized by those unfamiliar with the trade. We need not retrogress to the point where we used Gothic for all purposes (the printing business owes much of its uplift in the artistic sense to the development of advertising technique), but dollars and sense suggest that we do not go to the other extreme. Fortunately, there is in modern advertising printing a wide field for the exercise of printing art and there is also an increasing demand for the printer who is solely an artist. But the average printer, whose bread and butter lies in the results and value obtained by the average business organization which buys printing, is well advised to observe the dividing line which is so variable, these days, between utility and beauty.

# Our Way to the Sea

By HARRY A. GROESBECK, JR.

General Manager, Walker Engraving Company, New York City



AM confident that the suggestions which I am about to offer in this short article are going to be received, by some photoengravers at least, in a rather starchy manner. But I believe that as a majority of our membership may profit, let those who are without fault consider themselves out of sight and hearing for the time being. In spite of the care we take in their manufacture, photoengravings are absolutely useless by themselves. Not until they have passed satisfactorily through a printing press have we, as a division of the graphic arts, fulfilled our obligations to our customer. Industrial isolation is impossible for us, for our product can not stand alone. That there is a great obligation on the shoulders of the printer is true, but that which rests upon us is greater, for our work not only precedes that of the printer, but we have the more flexible process. Time was when the photoengraver's proof was a challenge to the printer, but now the printer's problems are a challenge to the photoengraver and we must be able to overcome each and every printing contingency if we are to maintain a free outlet for our goods.

I believe that photoengravers as a whole do not study printing conditions enough, nor do they work as close to printers, or even electrotypers, as they should. Our efforts should first be toward advice to the customer as to the copy, for who should know better than we how a copy will reproduce on the paper to be used on the job? Copies without contrast are usually failures on news-print and to brighten them up may not do them justice. But how may we know of the way any copy will print unless we study printing? Being able to make our proofs on publication stock is a beginning but not the end of the story.

Next comes the physical characteristics of all photoengravings. They should be well nigh perfect. A warped plate will flatten out and yield a fine proof on a hand press, but when blocked on wood and run on a cylinder it will spring up and down, wear, slur, and produce a bad impression not only upon the paper but on the pressman as well. Shoulders which do not appear on a hand press proof print up to beat the band when a curved electro from the plate is run on a web press. Pin point dots raise the very deuce, for no printer can run them as we prove them. Blocking comes under this clause, too, and the sooner we can abolish wood bases the better off we shall be. When wood must be used, the printer should be consulted as to whether or not he wants the plates type high or a paper under. A trip through a printing plant a few months ago revealed a machine for testing blocked plates and the operator was pasting paper of varying thicknesses on the bottom of the blocks to make them uniform in height. This in itself was not strange, but the variation in the number of sheets necessary was a serious reflection on the photoengravers' product. Then there is the mortising and notching. Of all the factors which tend to drive compositors to distraction, the photoengravers' mortises and notches must lead. I served an apprenticeship at the case and on the imposing stone and I know what it means to try to lock up type against the side of a wavy, lop-sided block.

Last, but not least, *the proof*. Is it a real, honest-to-goodness demonstration of what the printer can expect to duplicate under his printing conditions? It is, if it is made exactly as the

printer will run his edition. But when a plate for a web press is proved in a stiff ink on a hand press it is not a "proof" in the true sense of the word.

There are a number of processes for pictorial reproduction other than photoengraving, and if we are to continue forward we must study our objective constantly. We must work with the printer, not only keeping up with him but, if possible, a little ahead of him. We are not a thing apart from printing; can not live without it.

Of course, when one picks up a publication one may be inclined to swell with pride at the way photoengravings grace its pages. But these are not the failures, although perspiration may have exceeded inspiration in making them what they are.

## Let Us All Go to School

An Editorial in the Photo-Engravers Bulletin

One of the most constructive articles, far reaching in its effects, if heeded, appears under the title "Our Way to the Sea," from the pen of Harry A. Groesbeck, Junior, general manager of the Walker Engraving Company. The author has made a wonderful contribution to photoengravers, but it remains for them to act upon the advice and valuable suggestions offered.

Every photoengraver who has been in the business long enough to know it realizes and appreciates that there seems to be something about photoengraving and about photoengravers that sets them separate and apart from other industries and men. All around us we find many cases where business concerns and individuals patronize each other for years upon years and where business contacts and relations are founded upon confidence, satisfaction, and friendship. Competitors soon learn that it is useless to attempt to break these relations, and they end up by admiring the loyalty displayed by the buyer for the seller and vice versa.

In photoengraving circles it is different. New accounts are started, they run along for awhile, they cease to purchase in usual quantities and finally quit altogether. Some other photoengraver has received the account and there the matter rests. He in turn will lose it in the course of time and the buyers of our products seem to circulate among the photoengravers, in their own city at least, and very often they go outside of it. A careful investigation of the situation is one of the most important things we could do, and after having obtained the facts and the reasons for things as they are, it is more than likely that the remedy would lie in our own hands.

All of us buy different things from different people. Usually when we get what we want, in the way we want it, at a fair price, we are satisfied, and as we learn to know the vendor better and he begins to understand our requirements, we become attached to him and give him the business in preference to patronizing any one else, unless a very distinct advantage can be shown. This usually is lacking when all things are taken into consideration.

In short, we as individuals stick to the people who treat us the way we like to be treated; then why can not our customers have that same attitude toward us as photoengravers?

To begin with, the photoengraver comes in contact with some of the keenest business men in the country. He meets editors, publishers, and advertising men generally. All of them are

keyed up to a high pitch, all are working under pressure, all are men dealing with big problems and issues, delegating much of the detail to their subordinates. Modern business procedure demands the liberal use of illustrations, and those whom the photoengravers deal with are fully aware of that fact. They are apt to appreciate it far more than the photoengraver himself. Being a very necessary part of their requirements and not being an entity within itself, but rather the means to an end, anything that has to do with photoengraving is apt to present a vexing problem; therefore, whenever the photoengraver is brought in contact with the man who patronizes him, the latter is thinking and acting under pressure. The necessity is great—the demand is urgent. He is at times irritating and at all times irritable. He is very apt to be excited over the probability of missing an important issue, for which space has been contracted, and if there is any thinking to be done he depends on the photoengraver to do some of it.

It has been decided by judicial decree that photoengraving is an art and a service, or to be more correct, a personal service, and that photoengravings are not articles or commodities in common use. Ours is a made-to-order business. Just think that over for a moment and you will come to a realization of the delicate position the photoengraver is placed in, since he must conform to all specifications and meet the personal whims and wishes of every person who places an order with him. The automobile manufacturer, the shoe manufacturer, and the makers of plows and thousands of other articles and commodities in common use establish certain standards, set the machinery into motion and as long as those standards are strictly observed, when the goods go into the market and are sold to the people at large the great majority will be pleased. Here and there some one may get a pair of shoes that does not entirely satisfy, and many people have bought motor cars they didn't like after they had them. Each took his dissatisfaction and his loss good-naturedly and nobody ever heard a dissatisfied purchaser of such articles blame the president of the firm that made them. It's simply the difference between the production, sale, purchase, and use of articles and commodities in common use and the production, sale, purchase, and use of objects of art and personal services.

Let us put it another way. Let us say that the John Jones Engraving Company is the largest, oldest, and best photoengraving establishment in the United States. John Jones, its president, is recognized as one of the highest authorities on photoengravings. One of his good customers wants to have a plate completed in double quick time for *The Saturday Evening Post*, and as the matter is important he calls Mr. Jones himself, tells him of his dilemma and exacts and gets the promise that the plate will be delivered at four o'clock the next afternoon, just in time to put it on the fast train for Philadelphia. Having taken the matter up with the president of the concern, the customer has a right to feel that he will be properly taken care of. Lo and behold, next day, five minutes to four, in walks a boy with the copy, proofs, and plate. Our captain of industry consults his watch, a smile of satisfaction spreads over his face, he touches a button, and in rushes the advertising manager. The entire matter is turned over to him, the boss calls for his chauffeur and goes out to play golf. The plate is shipped and the incident is closed.

Two days later the advertising man receives a telegram from the publisher, who gives him the information that the plate is a quarter of an inch too wide and can not be used in its present condition and wants immediate instructions on further procedure. Then there is trouble a-plenty. The advertising man is in a jam and there is too much involved for him to smooth it over. He consults the boss, and the boss goes up in the air. Do you suppose for one moment that he blames the line photographer who followed the one dimension marked on

the copy, namely, the height, and who didn't know enough about magazine sizes to know that when the instructions on the copy were carried out, the plate would be unfit for use because the drawing was improperly proportioned? Certainly not. He blames Mr. Jones, the president of the John Jones Engraving Company. He calls him up, bawls him out, and is convinced that Mr. Jones doesn't know his business, can't understand the darn thing anyway, and tells the advertising man to get another engraver that knows something.

Let us take a simpler case. An advertising man or a printer in another city orders one or more plates from a photoengraver, sends along instructions for mortising, etc., runs close to his time schedule and finally experiences the joy and satisfaction of receiving proofs and plates. He dashes over to the printer, gives his instructions, exacts a promise for delivery and goes on about his business. A little later the printer is in a jam because the photoengraver neglected to cut the mortises as marked or, if they are cut, they are so imperfect that he has great difficulty in locking up the type and while the job is running he is in a sweat and a stew for fear that the type will pull out and probably wreck the forms. The fact that some individual failed to do his work properly or at all does not enter into the situation at that point because the printer and the purchaser both condemn photoengravings and photoengravers generally.

All of the foregoing are imaginative cases and incidents based upon observation and cited because they take place every day. Now let us get down to personal experiences that have to do with things other than the mechanical requirements of printing plates and which are just as annoying to the purchaser as anything previously cited. Having spent his entire working life in the photoengraving industry and having filled practically every position of unimportance and importance connected therewith over a long period of years, it may be assumed that the writer at least knows as much about photoengraving as the average buyer. No more than that is claimed. When the work of preparing our book, "Achievement in Photo-Engraving and Letter Press Printing, 1927," was entered upon, the writer realized that certain platemaking standards would have to be established and these would have to be strictly adhered to by the photoengravers or a great deal of delay, annoyance, and expense would result. Instead of thinking of this situation in the light and terms of a photoengraver, the writer was compelled to view it from the standpoint of the editor and publisher. He had a certain and definite purpose to accomplish and depended largely upon the photoengravers to bring about a satisfactory result. Having had some previous experience, this was drawn upon and plans and specifications were carefully prepared.

Since quite a number of our members and others were going to furnish printed inserts to be bound into the book, instructions covering both platemaking and printing were necessary. These were carefully outlined, based not only upon the knowledge and experience of the writer but also upon that had by printers of recognized standing who were called into consultation, and every contingency was anticipated. As a result, specifications were carefully drawn, sizes were accurately and definitely established, and in addition to stating them clearly a plate was made showing the exact size of two facing pages, the exact size devoted to illustrations and type, each in its exact position, and the margins were indicated by printing in a separate color.

Complete instruction sheets were printed and sent to those who required them. Over eighty firms are now engaged in the preparation of these inserts, and out of that number, as far as we are able to tell at least, only a very small portion demonstrated their ability to read instructions and follow them without additional correspondence. Hundreds of letters have

been written, all of them repeating and reiterating the original instructions. Nothing new has developed and not one of those letters would have been necessary had the instructions been carefully read, analyzed, and considered. No reference is made to necessary correspondence in discussing this subject.

Several hundred engravers were required to furnish the plates that will be printed by ourselves in our book, "Achievement." These plates covered the entire range of photoengraving and were classified in accordance with the major division, such as line etchings, halftones, Ben Day plates, and color process plates. Specifications and instructions were carefully drafted, every contingency likely to arise was covered, reasons for certain instructions were plainly given and there remained nothing for the photoengravers to do except to follow them. The instructions were so clear and complete that several of our members have commended them very highly and have suggested that they be printed in the *Bulletin* or separately and circulated among all photoengravers. Nothing was contained in these instructions that was not based upon a definite requirement on the part of the editor and publisher engaged in the work.

The only reason for going into this matter at such great length is because it aims at the very root of our trouble and the troubles of the people that deal with photoengravers. In the matter of proofs, all were instructed as follows: "One good proof on best quality proof paper. On flat proof on publication stock for dummy pasteup, and one flat proof containing all courtesy and credit lines just as you want them to appear in the book, together with any description or explanation of how the work was done, for purpose of review. This should be typewritten on the face or back of proof or on sheet firmly pasted thereon. Under no circumstances send descriptive matter, titles, and descriptions on a separate sheet of paper or in letter. We assume no responsibility for errors in names or inscriptions of any kind. All proofs to come in one package and separate from the plates. The plates will not be unwrapped until ready for use."

It would seem that the foregoing is clear and that those who are sufficiently interested to spend the amount of time, money, and effort involved to be represented in "Achievement" would see that this simple order was strictly complied with. Fully seventy-five per cent of all plates and proofs received failed to comply with one or more of the foregoing specifications. This is what happened: Some engravers sent only one proof, whereas three are not only wanted but absolutely necessary. We have no proving press or equipment in our office, consequently will have to have these proofs made by the printer or some local engraver at a considerable cost of time and annoyance, even if they are furnished gratis. The possibility of damaging the plates by wrapping and unwrapping, proving, and carrying them back and forth produces an unnecessary hazard. Failing to ship proofs separately brings about a great deal of confusion, causes an endless amount of checking and rechecking, and needless unwrapping and wrapping of packages. Failing to include inscriptions as they are to appear in the book causes us to write individual letters and the engravers to answer them. Failing to send a description of the plates indicating the manner in which they were made, screens used, and other manipulations, which in most cases can not be detected by looking at the proofs, compelled us to write more letters, to which the engravers had to reply, and brings us this information on separate sheets and embodied in a letter, all of which has to be located, compared, and copied before the work can be completed. This perhaps does not mean much to the photoengraver, who is concerned only with one plate or one set of plates; but the editor and publisher who is obliged to handle hundreds of plates, as we are in this instance, finds himself confronted with an endless task of a nature that

is likely to drive him insane. Working under pressure, concentrating every human faculty on his task, you can imagine each outburst and his mental attitude toward photoengravers when the next annoyance presents itself.

The errors of omission and commission experienced in this work are far more numerous in the office end of the transaction than in the shop, although the latter is by no means immune or free from criticism. The usual and expected number of errors in size are present. Other mechanical requirements are freely disregarded. Many of these indicate clearly that the men in the shop and those in the office are not sufficiently familiar with printing practice to know why certain things are necessary and must be done. We have had instances where the plates in one set of four color process engravings were sent to us, some of them backed to eleven-point thickness as ordered and others mounted on wood. Our instructions call for eleven-point thickness for patent base printing. Surely the person responsible for mounting three plates in a set to eleven-point thickness and blocking the fourth plate on wood had no conception of what a printing press looks like, and patent base printing meant no more to him than the Einstein theory of the fourth dimension means to Sweeney.

Photoengravings are made to print and for no other purpose. The men in the shop who make them should be familiar with printing procedure and practices at least to a point where the printer's requirements are understood and consequently can be met. The proving procedure in every photoengraving shop should be conducted on the same principle as printing is done in a print shop. It is useless to set up one set of standards for printing in photoengraving establishments only to find that an entirely different one exists in printing plants. We have one instance of very difficult platemaking and printing, in which the proofs submitted were entirely inadequate for the purpose and if used by the printer as a guide in printing would result in an entire loss of the labor and materials involved.

With such instances as herein quoted, which by the way are only a few outstanding ones, taking place every day in every photoengraving shop in the country, it is easy to understand why the buyers of our products have no great feeling of loyalty to any photoengraver who serves them. The experiences and incidents herein related are the lot of every buyer and user of photoengravings in this and other countries. We talk a great deal about service and foolishly solicit business on that basis. Our performance falls so far short that the purchaser turns away from us in disgust.

The photolithographer and offset printer enjoys an immense advantage over us in view of the fact that in most institutions of that kind the responsibility for the finished product is centered at just one point. The photolithographer who contracts to produce a job of offset printing entailing the use of one or a number of illustrations delivers nothing to his customers other than the printed sheets. The trials and tribulations endured during the process of manufacture, from beginning to end, do not come under the observation or reach the ear of the purchaser. Errors of every kind are covered up and are absorbed by the firm responsible for the finished product. To the buyer this is a pleasing and pleasant experience when compared with the purchase of the various elements entering into a job of letterpress printing. In that event he probably deals with photographers, retouchers, artists, photoengravers, electrotypers, and printers. If the annoyances that arise from photoengraving are repeated in each of these various branches, and we know from experience that they are, by the time the finished product is delivered the purchaser is about ready for a strait-jacket.

How are we going to remedy this situation? No one can deny its importance and its influence upon us individually and collectively. There is only one way out. We must learn enough

about the requirements of the printer, the editor, publisher, and advertiser to serve him properly. Failing in this we fail in all.

We have heard many arguments as to the length of time required to properly learn one branch of the photoengraving business. Be that as it may; enough exceptions can be quoted to prove the rule. It does not require a lifetime to learn to perform the functions necessary in any one or more branches of the photoengraving business. Various operations and manipulations come with practice. Some learn quicker than others. To serve the public as it should be served and in a manner that will bring with it confidence, loyalty, and appreciation, it is necessary for the photoengraver to know more than merely how to make printing plates. Business today is interlocked and interwoven. This is particularly true of photoengraving, which is not an entity in itself, but one link in a rather lengthy chain.

The photoengraver can make himself indispensable to those who patronize him by demonstrating to his customers the value of his experience and advice before the job is started, so that copy reaches him properly prepared to render the desired and expected results obtained through the minimum expenditure of the purchaser's time and money. By doing well his part and delivering a product that exactly fits the requirements of the printer and those who follow the photoengraver in the preparation of printed matter, he will render a com-

plete and satisfactory service. In order to render that service he must know not only his own business, but enough of the business of those who precede, follow, and patronize him in the chain of production, that his work will be regarded as a help instead of an obstacle to satisfactory results.

Everything should be done to encourage the workmen to take up the study and observation of electrotyping and printing. When the workmen understand why bearers are necessary on some plates, they will probably leave them on and not cut them off as is so frequently the case. When the blockers understand that blocks must be exactly square and true, and that mortises must be likewise, they will have no difficulty in carrying out instructions. When provers understand and realize the problems of the pressmen, they will cease some of the common practices now in vogue and greatly help matters in that direction.

Let the salesmen, contact men, and proprietors visit electrotyping foundries, composing rooms, and pressrooms in an effort to understand what it's all about. Let them go into editorial offices and publishing offices to get an idea of what editors and publishers have to contend with in the pursuit of their daily tasks. People nowadays want more than service. They want intelligent service. Finally, let us remember that photoengravings are not made to sell, but are made to print — well and with little effort on the part of those who use them.

## What a Printer Can Not Afford

By GEORGE W. TUTTLE



PRINTER must not blow hot one day and cold the next. His smile must be cheerful, his voice pleasant, and the welcome sign on his face as much in evidence on Saturday night as on Monday morning. In other words, it is as important for printer human nature to wear well as it is for type to wear well or for presses to multiply to themselves years of faithful service. Certainly no printer can afford to be arbitrary, unjust, or even fretful with employees. Are not the thoughts of employees long thoughts, and do they not size us up every time we use our give away voice, look at them with our talking eyes, or so much as touch them with the tips of our fingers? As one employee put it, "You can't faze the old man, for his head is as level as Carpenter Brown's level."

This flying up like an airship, or flopping about like a hen minus a head, was never known to clear the tracks for business or to expedite work of any kind. A cool head, a warm heart, and a consuming ambition to turn out the best work — and the best only — will keep a business headed straight for the city of success.

Can any printer afford to spend too much time resting on his oars? Why should we say, in indolent, satisfied tones, "Business is fair"? Yes, foundation is laid, but that should be only a spur to us to get busy on the superstructure. Why should we be first aid to idleness, in type or presses, employees, etc.? Why, even the office cat enjoys more abounding health when an occasional mouse makes faces at her from his wall retreat. The rowing on the business river is fine today and we need the exercise. Work ourselves to death? Well, that is seven leagues ahead of having the business undertaker scrape off the moss from our business and then say, "Ah, here are the remains; creditors may possibly realize fifteen per cent!"

A printer can not afford to house the two giants of overbuy and underbid, for they have a consuming appetite for profits. We must show business sense in our purchases of printing stock as well as in our figures on a job. When we cut prices we are likely to discover that we are using a two-edged knife. This reminds us of the Jew whose guarantee of a suit would be a two-edged knife. This was in war times and a customer inquired for a brown suit and received this reply, "I have no brown suits. I tell you what I will do: I will sell you a black suit, and I will guarantee it to turn brown." We have all heard of the man who could afford to sell neckties at cost because he sold so many of them, but we must either make a profit in the printing business or make our getaway from the business.

## Some "Overhead" Items That We Overlook

By FREDERICK BLACK

Estimating the cost of printing has been covered so fully by experts and their instructions are so accessible to every printer that it is inconceivable that any printing estimates should be sent out that were not based on an accurate understanding of the various items. But a printer's cost of doing business includes so much more than the time and stock that it may not be amiss to remind ourselves of the "overhead" items, some of which are so frequently overlooked:

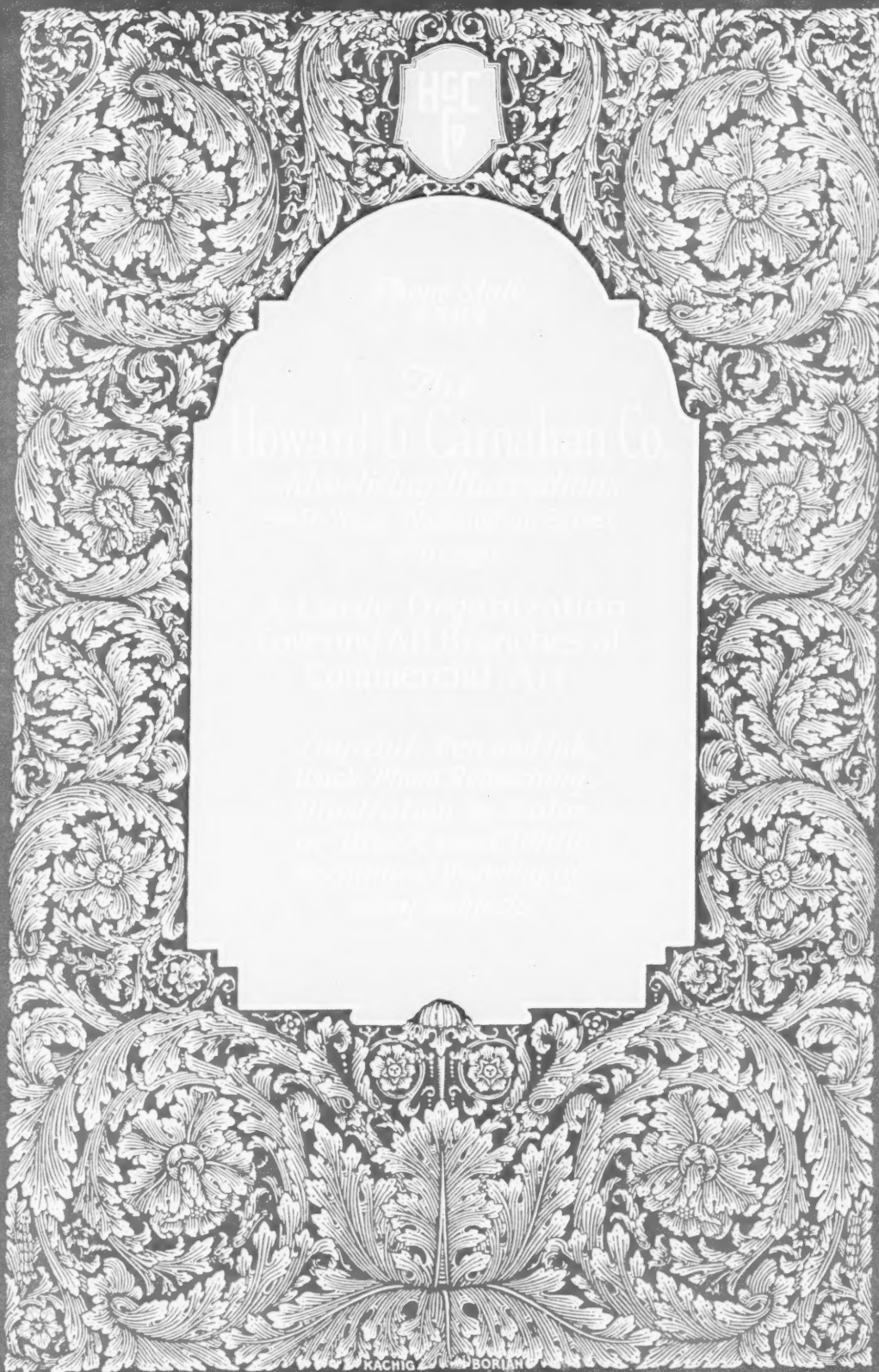
Office expense; office salaries; our own salary; delivery and wrapping expense; advertising; dues paid to various organizations; interest on capital; interest on borrowed money; legal expenses; auditing expenses; taxes of all kinds; donations; allowances for bad accounts; non-productive labor; insurance of all kinds; rent; light; heat; depreciation; damaged material; equipment lost, broken, or stolen; compensation; shop expense and the estimating on the jobs we do not get.

## *Chicago Art Institute Produces Promising Artist*

WE are pleased to announce that the Art Institute of Chicago has again produced an artist of more than ordinary ability and promise. This time it is Kachig Borian, an Armenian by birth, who at the age of twenty came to the United States fourteen years ago to make for himself a career in this land of promise. After numerous setbacks and discouragements because of lack of knowledge of the English language, both in vocabulary and pronunciation, he finally gained a sound foundation at the Art Institute of Chicago, where, under the guidance of Lewis Wilson, he became an apt student and a devoted pupil. Since Mr. Borian graduated from the institute five years ago he has had his own studio at 230 East Ohio street, Chicago, where he has been specializing in distinguished lettering for printers. Designing of high-class advertisements for the national magazines comprises the bulk of his work. The following seven pages illustrate fair samples of his work, although all have lost a large part of their snap by reproduction in one or two colors. In the original, in snappy colors and gold, they were a delight to the eye. The border design on this page is also a creation of Mr. Borian.

**Martin & Martin  
Shoe Company**





Established  
1874

*The*  
**Howard & Carnahan Co.**  
*Manufacturers of*  
**Writing Instruments**  
*and*  
**Office Organization**  
*covering all branches of*  
**Commercial Art**

*Ballpoint Pen and Ink*  
*Black Water Fountain*  
*Ballpoint Pen and Ink*  
*Black Water Fountain*  
*Ballpoint Pen and Ink*  
*Black Water Fountain*

KACHIG & BORBIAH

*Established*

1837

**C.D. PEACOCK**

*Diamonds*

State and  
Monroe  
Sts.



**Caldwell & Company**  
*The*  
*Economy Our Only Store*





We wish to extend our hearty  
appreciation of the patronage  
with which you have favored us  
May your Christmas be a  
merry one and the New Year  
full of prosperity for you  
and yours

The Carnahan Hanson Co.  
*Advertising Illustrations*  
549 W. Washington St.

CHICAGO



*The*  
NEWEST  
*of*  
CARD  
TABLES  
LYON  
STEELART

# T Y P O G R A P H Y

By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

## Is Your Advertisement Typographically Shy?

Haled into court on a dozen counts—mostly minor offenses—the advertisement below illustrates some things advertising typographers should be penalized for doing. The lesson to be learned is more valuable because, although a typographical purist would designate it very bad, it is in reality representative of a large amount of ad. composition that in advertising circles is considered satisfactory.

From an esthetic standpoint the lettering is horrible, but it is *defensible*—anything may be—on the ground that it is different and has attention value. Its crudity, however, over-balances whatever value it has in these respects.

It is evident that it is not a clear style, but in the major display, at least, it is plain enough. While the line at the bottom is less so, we are going to pass it there, not that we endorse such odd and ugly letters—even for distinction's sake—but because what might be said in that regard is obvious to every one and some of the results of the large head are not so plain.

The most important charge against the heading does not concern the lettering but the effect it has on the ad. It is too large in relation to the advertisement itself and everything else about it. Also, its detrimental influence in this direction is only increased—aggravated—by its ornate, unconventional, and unpleasant design. In other words, it would be too large, regardless of the style of letter.

Passing to the features that are submerged too much—the subhead “—and How About Your Store?” and the body matter—consider one point. The advertisement is from a furniture trade paper, addressed to dealers. The slogan, “Is Your Home Table Shy?” is a part of all Kiel advertisements addressed to consumers in home magazines.

To make a long story short, the prominence due the two headings is reversed. Addressed to dealers, the words touching upon them most importantly should have dominant emphasis. Here, according to the display, Kiel is talking to dealers in the language he uses to impress housewives. In this advertisement Kiel seeks to impress dealers with the fact that they do not carry as many tables as they should, and although the consumer slogan, representing the general publicity, is proper, much better prominence for the words “—and How About Your Store?” is required.

Another bad effect of the prominence of the main display, to which both size and character contribute, is on the text. Although not too small, of course, the body type is crowded and squeezed—in general, to the same result. Its importance is minimized; the advertiser as much as says, “I don't care whether you read it or not.” It doesn't invite reading, moreover.

An indirect result, furthermore, of making the head so large is the *handling* of the body group. We refer to it being in two columns—so, two groups. If the lines were full width of the ad. they would be too long, of course; very often, indeed, it is necessary to set the body of an ad. in two columns. But one group, remember—one thing to be given attention—is always better than two, and when it is possible to have one mass, without the lines being too long, it should be done. But, for one reason, long lines would be better than two columns in this case. Since the second column starts so much higher than the first the relationship is not readily apparent and there is confusion. It is not so concentrated in display effect, or as easy to read, as if the text were in one group.



• and how about  
your Store? • • •

• • • Will you lose the tremendous market of nine out of every ten homes in your territory because of a table shy store? No! Not if you realize that your customers have become table conscious through our powerful full page advertisements in the Ladies' Home Journal—not if you carry a nationally famous line of tables that are built right and priced right—not if you tie up to

one of the greatest advertising campaigns and merchandising plans ever conceived for a line of tables—the Kiel Table Shy Homes Campaign. You'll never know real table profits until you sell Kiel Tables. Ask for full particulars.

THE KIEL FURNITURE COMPANY  
Milwaukee • Wisconsin

**Kiel**  
TABLES

Space 1415 American Furniture Mart

• TABLES BY KIEL MAKE THE DIFFERENCE •

FIG. 1

In fact, there's a lack of homogeneity about the whole ad., surprising in fact, in view of the compact—yes, crowded—arrangement. We usually associate crowding with holding together—hence, unity—but as you study Fig. 1 you will see that the effect is the opposite.

One of the most potent agencies in effecting unity is the border. Solid as it is, and considering that this ad. filled a page in the trade paper, there is weakness in its loose ends and irregular contour that could be overcome by a border. It is an unusual ad. that is not improved by a plain line border. The groups or parts, if better unified, would surely in this case exert a stronger influence upon attention. Although bearing upon another point, it is apropos to ask, "What benefit is initial attention if it is not held for a reading?" Fig. 1 is strong in getting initial attention, but woefully weak in holding it.

Less important points that could be improved are the position of the trade-mark on the right side under the signature and the weakness of "Space 1415 American Furniture Mart," which is more important than it may seem. The advertisement appeared just prior to the opening of the summer market.

The main reason for suggesting changes in these last two items, however, is to pave the way for accomplishing one of the vital things, that is, to get the body in one group so that, by giving the impression of being less to be read than there is in two groups, it will score a greater percentage of readings. With the trade-mark and the minor display above referred to at the left the body can be in longer lines than if in two even columns, yet short enough, as witness Fig. 2. This resetting was arranged by E. N. Coolman, foreman of Walton & Spencer, Chicago, a very capable typographer, after instructions by the editor of this department to "See what you can do with it."

In giving both "Is Your Home Table Shy?" and "—and How About Your Store?" display of about equal size, but with emphasis by tone upon the latter, Mr. Coolman has brought the dealer face to face with what the advertiser is doing to stimulate the use of more tables. But the resetting hammers home the important thought, "Have you enough tables in your store to meet the demand we are creating?"

He has simplified the ad. and in this simplicity—concentration—increased its display effect.

Lest you miss it, please notice that the size of the body type is larger than in Fig. 1. This, of course, was not vital from the standpoint of legibility in the original of Fig. 1, where the body size was large enough. But the lines are as widely spaced there as they should be in an "open" ad.—and wholly inconsistent in such a crowded display. The lines of body in Fig. 2 are solid—a shade too closely spaced—but there are elements of strength, if not beauty, in that, and they are decidedly

too wide-spaced in Fig. 1. Of the two conditions, overspaced and underspaced, we prefer the latter—at least here. The two lines of bold-face in the head of Fig. 2 are also too closely spaced, but this can not be charged to Mr. Coolman; the writer should have "caught it" on the proof.

Summing up, another contrast: The text in Fig. 1 is in one paragraph—that in Fig. 2 is in three. Short paragraphs always tend to invite reading.

The line of italic in the heading of Fig. 2 brings up another point of weakness in the reset advertisement. In reality this line should have been set in forty-two-point, the thirty-six-point being too small and forty-eight-point would be too large, but the in-between size was not available. In short, the line is letter-spaced quite decidedly to excess. In consequence of the fact that there is usually more white space at the sides of italic characters than of roman lower-case it stands letter-spacing even less satisfactorily, and the practice of opening up roman lower-case between letters is taboo. This is particularly true of the Caslon, which is not close-fitting in either roman or italic.

In conclusion, as already mentioned, but worth repeating: the only defense that can be made for Fig. 1 is in initial attention-arresting power. And that is of no value if not sustained. But Fig. 2, while infinitely more reserved and "pretty," is also strong in attention-arresting power, though from different causes. Why, by the way, do some shy at the beautiful, the most potent factor of all in getting attention?

Attention factors of no mean influence, and that do not repel, as in Fig. 1, are evident in Fig. 2. The characterful arrangement of the reproduced magazine pages is effective in this regard. Their

influence is nullified in Fig. 1 by the predominance of the hand-lettered head. Potent, too, is white space, not only as regards its amount, but in its grouping out of center. Massing white space, instead of centering it, amplifies the effect by apparently increasing the amount of it.

Look at one, then the other—honest, now, which impresses you most? Which holds you most surely? Which is read with greatest comfort and ease? We have in one advertisement display by large type, heavy masses, and uncommon lettering. In the other by beauty, white space, and evident legible qualities. Which do you take?



WITH the invention and practice of printing, it was natural that the character of bookbinding should change. Aldus in Venice stimulated a demand for bindings which should be in keeping with the artistic beauty of the printed sheets. Printing, "like Minerva, was born fully armed," and the sister art of binding, which clothed the body of the precocious child, could not start out on any lower level! —William Dana Orcutt.

*Is Your Home Table Shy?*  
—and How About Your Store?

WILL you lose the tremendous market of nine out of every ten homes in your territory because of a table-shy store?

No! Not if you realize that your customers have become table conscious through our powerful full page advertisements in the Ladies' Home Journal—not if you carry a nationally famous line of tables that are built right and priced right—not if you tie up to one of the greatest advertising and merchandising plans ever conceived for a line of tables, the Kiel Table Shy Homes Campaign.

You'll never know real table profits until you sell Kiel tables. Ask for full particulars.

THE KIEL FURNITURE COMPANY  
Milwaukee, Wisconsin

**Kiel**  
**TABLES**

TABLES BY KIEL MAKE THE DIFFERENCE

FIG. 2

## THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

### Stuart Is a Fast Typesetter

To the Editor:

PITTSBURGH.

I was very much amused while visiting the exposition at New York city during the recent typothetae convention at various estimates of time made for handsetting different groups of type. The Ludlow company would show reprint copy in the daily publication and then call for guesses as to the proper amount of time for setting by hand and also the possibilities of speed on the Ludlow.

Mr. Danner, of Akron, is a Ludlow enthusiast, and like the average printer has little conception of the possibilities of a high-speed composing room. I had the pleasure of Mr. Danner's company en route to New York and return and joshed him a good bit about ham printers, empty slug cases, and the absence of modern, high-speed, labor-saving devices.

I told Mr. Danner I could set one particular group in fifteen minutes. He ridiculed the idea and we wagered the price of a

spaces in front of the compositor, with an unlimited supply of leads and slugs immediately available and full type cases from which to work, made an astounding difference in the time consumed in composition.

We believe that this whole incident is proof of the fact that the average, modern composing room is still sadly deficient in labor-saving facilities and is still weak in that the organization has no intelligent directing head to see that the labor-saving facilities are kept at the maximum of efficiency.

EDWIN H. STUART.

### THE AFFIDAVIT

*To Whom It May Concern:* This is to certify that Edwin H. Stuart, 422 First avenue, Pittsburgh, set in type the nine lines of Ludlow composition produced in the Monday, September 12, daily edition of *Printing* which was produced during the exposition and typothetae convention during the period of September 5 to 17.

The time consumed was ten minutes.

(Signed) L. L. GUTELIUS.

Witness: BENJAMIN S. DAVIS, JR.

Witness: BLANCHE WEST.

### An Intelligent Service—

*Multigraphing  
Mimeographing  
Printing  
Addressing  
Mailing*

### Jersey Multigraphing Co.

216 Market Street  
Newark, N. J.

Telephone  
Market 4957

Stuart Set This by Hand in Ten Minutes

dinner and theater tickets on the result. The demonstration was to have been given on our return to Pittsburgh, but Mr. Danner was anxious to get back to Akron and did not stop over.

So I sent for L. L. Gutelius, Pittsburgh representative of the Ludlow company, to witness the test of a particular group of composition.

The New York estimates for setting these nine lines of type ranged from thirty minutes to an hour and a half. With Mr. Gutelius holding a stop watch, we secured a composing stick and set rule, a handful of leads and slugs, assembled these type lines, tied them up, and pulled a proof in ten minutes flat. We smoked a cigar while doing this and laughed and joked with Mr. Gutelius. We believe we have several men in our employ who can do this work in considerably less than ten minutes, as we are dusty on typesetting and our work in the composing room is confined chiefly to making up *Typo Graphic*.

I am enclosing herewith a photostat of the affidavit, which was cheerfully signed by Mr. Gutelius, together with a proof of the group of type in question. Mr. Gutelius is a good sport. He freely admitted that he did not think it possible for any one to compose the nine lines in ten minutes, and he also admitted that spaces and quads and copper and brass thin

### A Splendid Idea

To the Editor:

COMANCHE, TEXAS.

The enclosed pictures are proof positive that I am an interested reader of your great journal, especially the numbers that contain such masterpieces as shown in the enclosed pictures.

The pictures were taken from colored prints just as they appeared in *THE INLAND PRINTER*, only the surface was waxed over for protection and glued onto ordinary wallboard. The polychrome frame was built upon this.

The purpose I had in mind when making these pictures was to ornate the wall of the office in which I work, but the finished product was so much to my liking that I just ended up



How One Printer Uses "Inland Printer" Inserts

by hanging them in my own room at home. I am hoping at some future date you will see fit to reproduce more of the early masters of the fine art.

The masonry in the background is also my handiwork and may prove that I am more efficient with the trowel than with a printers' stick; however, within me there's a desire to print.

THOMAS C. GEORGE.

### Pressroom Interference With Radio

To the Editor:

ELMCREEK, NEBRASKA.

I see in the September issue of THE INLAND PRINTER a query in the Pressroom department regarding disturbance caused in nearby radios by motors. I had the same trouble for a good while and during the world series I had to lay off or be mobbed. A radio fan in town gave me the remedy, which he got from somewhere. Just bridge the feed wires with two suitable high tension mica condensers, grounding the middle point between the condensers.

I had the same trouble of radio interference from the jump spark of the gas engine. This was cured by placing the spark coil within a foot of the spark plug, changing the emitted wave to one of so short a length that it was not picked up.

E. C. KREWSON.

### Exhibit of Linoleum Block Printing

To the Editor:

LINCOLN, NEBRASKA.

A long experience has taught me that the small-lot buyer of printing does not get a class of printing comparable to the work being done for the buyer of larger jobs, and the reason for this condition is of twofold character.

The small-lot buyer can not afford to pay for much of the conventional artwork, so called, and he can not, as a general rule, wait for it to be made because we have taught him to want his printing delivered "tomorrow." The net result of all this proves to be a lot of ordinary black-and-white printing with which nobody is entirely satisfied, and the small printer has to a great extent lost interest in trying to sell better printing. He excuses himself by trying to believe that there is no profit in the better class of jobs.

After observing the work being done by boys and girls in the schools along the line of linoleum block cutting, I started in a few months ago to get my printer friends interested in trying out linoleum blocks to get two-color effects. The results have been so gratifying that I feel sure you will want to know about my success.

In the beginning I found that hardly any printer approached knew anything about this simple form of art expression, and it was necessary to lead him along from day to day by showing specimens and telling him how to proceed. However, I am getting it over in fine style, and my experience shows me that we now need to get some sort of national movement under way, because this is something printers everywhere are waiting for, but they do not know it.

During the direct-mail convention I displayed linoleum block specimens on the premises of the Paper Mills' Company. This was in no sense a public display sponsored by my employers, but a sort of private affair I put on in the hope of attracting men of national influence who are interested in seeing the small shops do better printing.

I had specimens gathered up from about thirty towns. They were all things that would have been just ordinary work had the printer not been able to render this simple service.

This is a good place to emphasize the thought that there is nowhere any conflict of interest in carrying on this work. The small buyer will not buy freely of the engraver any way, so the engraver loses nothing he ever had. As a matter

of fact, the demand for fine printing with regulation artwork would be greatly enhanced if printers everywhere were to start cutting linoleum for the simple effects, so that I feel this movement would even benefit engravers.

I hope to see this kind of work taught to our apprentices, and shall try to have some influential man in the typothetae see my specimens. Another thing to be considered is the devising of ways and means for getting the young graduate of vocational and art classes to look toward print shops for a lifework. As it is now, they attain considerable proficiency in all art lines in the way of block cutting, and then drift into a clerkship somewhere and forget their first love.

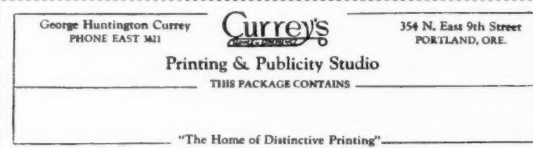
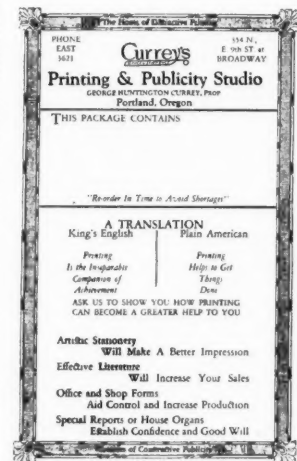
GEORGE B. COOPER.

### Why Not Use Type Designs?

To the Editor:

PORTLAND, OREGON.

There is something I want to get off my chest, and as the great confidant of the slaves of the graphic arts your sympathetic ear is most gratefully appealed to. This evening a brother printer showed me a sample of an address label he uses. It was a hand-lettered design, printed entirely, wording, rules, and border, from a zinc etching. This printer has no art department and no engraving department. He has a large investment in types and composing-room materials. He is in business to make money and considers his composing room to be one of the important departments of his shop.



Effective Package Labels Successfully Used by One Printer

Why didn't he compose an attractive label, a label he could reproduce in style and effect for his customers in his own workshop? A great majority of his customers are among the medium and smaller users of printing who would not likely go to the expense of having special designs made and plates etched. I keenly appreciate the services of the commercial artist and the engraver, but for the life of me I can't understand the tendency of many small printers who are usually catering to the small user of printing in producing a class of "shop" work foreign to the demands of their trade and the scope of their own shops. This inconsistency is reflected in stationery, business cards, and other shop printing as well as in labels.

I use four standard sizes of labels, samples of which are enclosed. With the exception of the word "Currey's," they are all hand set, simple, plain, and, I believe, attractive.

The small label (1½ by 2½ inches) is intended for cards and miscellaneous small packages. The regular mailing label is 2¾ by 4 inches. The other two are package labels, one for the end of packages such as letterheads, being 1½ by 5¾ inches, and a large package label 4½ by 7 inches.

GEORGE HUNTINGTON CURREY.

EDITOR'S NOTE: All the four package labels are reproduced in two colors on the preceding page. Naturally, they have been reduced considerably in size. The stand taken by our correspondent is a sound and practical one.

### "All Men Are Created Free and Equal"

To the Editor:

ELMCREEK, NEBRASKA.

The quotation, "All men are created free and equal," is not found in the Constitution of the United States, as stated by the author of "Lo, the Poor Proofreader," nor is it found in the Declaration of Independence, as stated by J. D. Gustin in the "Open Forum," September INLAND PRINTER. The quotation will be found, I think, in the Massachusetts constitution. The Declaration of Independence says: "We hold these facts to be self-evident: That all men are created equal and are endowed by their Creator with certain inalienable rights . . ."

For all that, I like THE INLAND PRINTER and I am sure it has helped me.

JAMES PARKS.

### No More Specialists Wanted

To the Editor:

EAST RUTHERFORD, NEW JERSEY.

Mr. Shmulenson asks, "What's the Matter With Our Trade Schools?" I suppose he refers to schools which admit scholars not serving a regular apprenticeship and it seems to me he has given a wrong answer to his question.

In so far as such schools touch upon a number of the branches of printing, they are right rather than wrong. It is a delusion to believe that these schools can or do teach the trade. The best they do is to provide their scholars with a rough outline of what a printer ought to know, and it is better that they provide this outline than that they attempt to develop specialists.

There is much specialization in commercial establishments, but a compositor who can not work anywhere on the floor is a handicap to himself and the office which employs him. A pressman, to be worth his salt, must know many things beside cutting overlays, and the more pressmen and compositors know of each other's work the better. There are too many "one job" men employed now. May fate spare us a future in which "trade schools" will turn them out on short notice.

The trouble is that trade schools profess to do something which they do not do. The remedy is to be frank and admit that they only provide some interesting experiments for youths which can and ought to be of assistance to them if or when they serve a regular apprenticeship.

ELLWOOD C. HALLER.

### Direct Advertising in Sweden

To the Editor:

STOCKHOLM, SWEDEN.

You have certainly noted that the interest for modern advertising is rapidly growing in Europe. In Sweden we have just started an organization for direct-mail advertising. We are working with a staff of experienced advertising men who have all been over to America and studied and practiced in the advertising field.

Our printing equipment contains thirty modern offset presses and more than one hundred letter presses.

The very foundation of our direct-advertising department is our mailing list. Before starting the work of it we made a thorough investigation, especially of those in America, and very soon we found that we had a possibility to make lists that would contain more information and be of greater accuracy than any list made elsewhere.

Every one of our six million inhabitants is registered by the government and from it we got information, such as name, address, vocation, income, age, number of children, etc. From other sources we got further information that would be of interest for the advertiser, such as value of real estate, make of car, education, etc.

Our list that is put down on cards for electrical sorting is not a dead one, every change being registered within a month.

In this way we have analyzed and put down on cards the purchasing power of one of the best markets of Europe. The 500,000 families, persons, and firms on our list represent an income of about \$1,000,000,000 a year.

In the next few months you will receive a series of printed pieces, which we hope will be of some interest to you although they are printed in Swedish.

RUBEN RAUSING,

Aktiebolaget Sveriges Litografiska Tryckerier.



"In the Days That Wuz"—Static, or "Much Ado About Nothing"  
Cartoon by John T. Nolf, Printer-Artist.

## Printing Throughout the World

Part IX.—By ROY T. PORTE



AND now we have come to the land of costing, preference to union workmen, arbitration by law, full pay for holidays, printing paper sizes known by name only, and long-time terms of payment.\* Favorable weather and tides made it possible for the *Carinthia* to enter the port of Auckland, New Zealand, the afternoon of the day after Christmas instead of the following morning (Monday) as scheduled. But little good did it do us! A heavy rain was falling and we had to remain on board, trying to curb our impatience by wistful glances toward the beautiful city with its green hills and white houses with red roofs, while we fervently hoped the rain soon would cease.

Later in the evening we went ashore, only to discover we had come to a country with laws of its own and that everything was closed except a few "chemists"—shops and tea houses. In addition to this, I learned that a more unfavorable time to study printing conditions could not have been found, because all plants were closed until after the first of the year and most of the men I wanted to see were out of town. I had never heard of "Boxing Day" before, but soon discovered that it is a public and legal holiday in New Zealand out of regard for which all places of business close.

A letter from R. E. Alpe, president of the Auckland Master Printers' Industrial Union of Employers, awaited my return from a "drive" around the city on Monday afternoon, and I at once got in touch with him over the telephone. But other attempts to establish communication with printers whose names and addresses I had were futile. F. J. Dawson was at Rotorua for the holidays, where I would be on Tuesday and Wednesday. The others I could not locate.

A letter from A. H. Avery of New Plymouth, others from Wellington, Hobart, and Sydney—and still more from the United States were the source of much joy and pleasure that afternoon in Auckland. No one can appreciate what "letters from home" mean until he has been away for a month or more without a word and then finally receives them in a far-off "foreign" country. Each word is as precious as gold, and no less appreciated and treasured are the holiday radiograms of greetings and good wishes from friends at home.

For several years I had heard of the experiments being made in industrial matters in New Zealand, so I anticipated the interest my visit to this country would have in obtaining first-hand knowledge of the situation and how it was working out. Before going into this matter and giving my discoveries, impressions, and reactions, I will relate my adventures and then come back to the main subject of industrial relations, at least insofar as printing plant employer and employee are concerned.

An afternoon off the boat spent in the home of a friend was certainly a treat and we enjoyed our visit with Mr. and Mrs. Alpe to the utmost. Later they were our guests at dinner on the *Carinthia*, and after dinner, while the ladies duly inspected the "treasure chest" of purchases in Japan, China, Korea, and other places, Mr. Alpe and I talked shop to our mutual pleasure and satisfaction. I was unable to see more than two or three plants in Auckland because of the holiday.

On Tuesday we went by train to Rotorua, the celebrated summer resort, and there saw the hot pots, geysers, steam cooking pots, wonderful baths, bowling greens, golf courses, tennis

and croquet grounds, and just about everything else one could desire in the way of sports, including excellent trout fishing at a place where the fish can be caught and drawn from a cold stream and, while still on the hook, can be flung over the shoulder into a boiling stream that will cook it ready to eat!

Then there were the Maoris (pronounced something like Mary), the natives, and most especially the celebrated Maori girl guides, who talk excellent English and show you all the wonders of the place. They posed with us while we had our pictures taken, added a novelty and charm to our visit, and in parting rubbed noses with us as friends.

T. J. Dawson and his son met me at the train, and I had a wonderful opportunity of talking to them about conditions in the printing business—the matter of union workmen, the advantages and disadvantages of the labor situation, and a lot of other good printing talk and gossip.

Before leaving Rotorua I called on the Rotorua *Chronicle*, which is published every afternoon and is certainly a lively and interesting paper to be printed in a summer resort city in the middle of the north island of New Zealand. R. A. Gardner, the manager, and Charles H. C. Worthington, the editor, were both happy to see me, and we had a long chat together. THE INLAND PRINTER has been a regular visitor to this plant for nearly twenty years, and some of my books were on the manager's shelves. I was somewhat surprised, but nevertheless pleased.

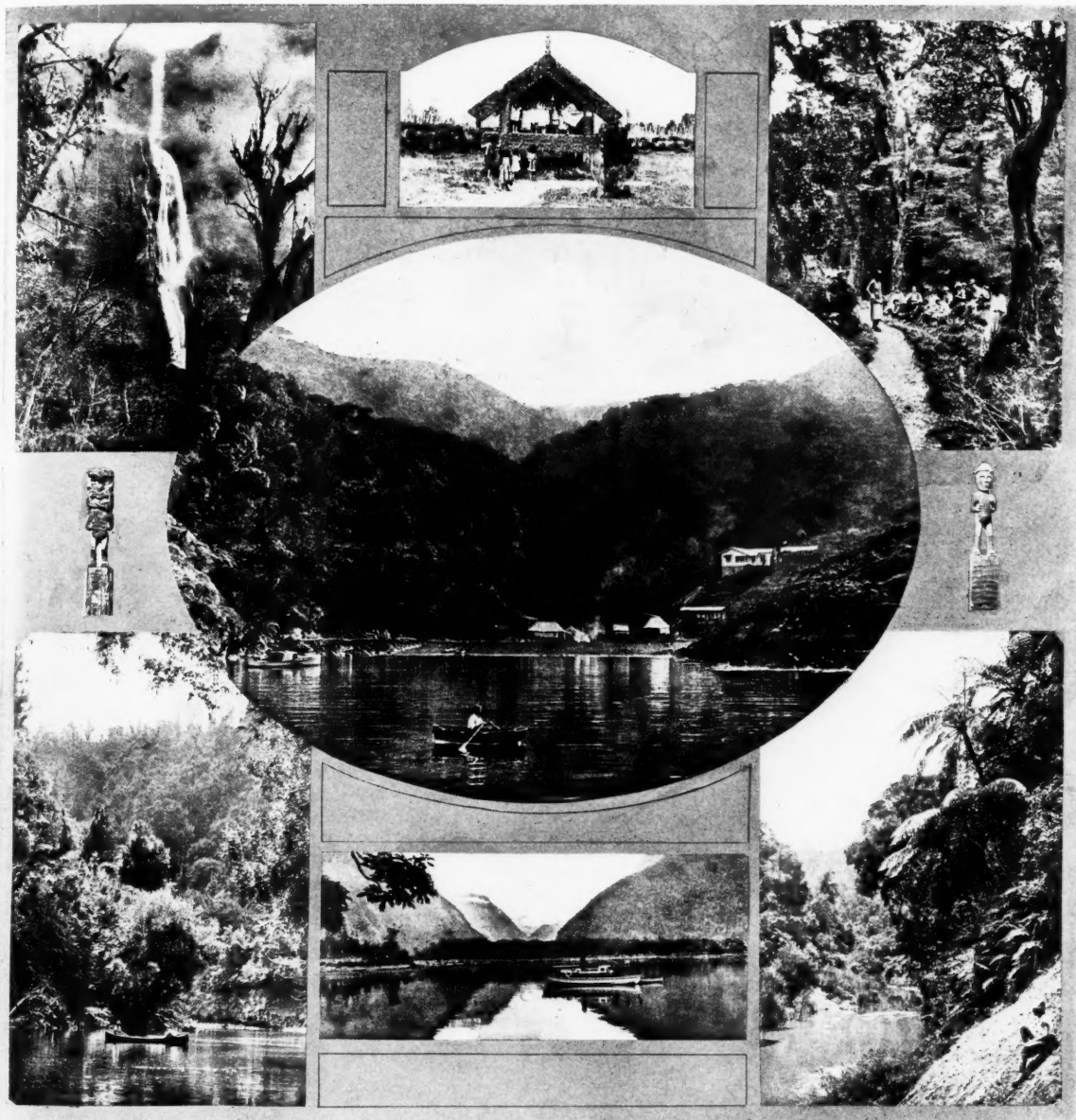
From these gentlemen I gathered glimpses of journalism as practiced in the country districts of New Zealand. Here, as well as in the larger cities, union preferences prevail; there is hardly a single employee in the printing business in New Zealand but who is a member of a union, working under the Court of Arbitration award.

H. E. Simmonds, secretary of the Auckland Master Printers' Industrial Union, is a public accountant and an expert in "costing" as applied to printing plants. To hear, talk, and use the term "costing" where we would say "cost system" or just "costs" is bewildering at first, but in a short time it becomes natural. And it is fortunate for me that it does lose somewhat of its strangeness, for from now on, extending over a period of several months, I shall be in British territory where "costing" is the correct word to use.

Another thing that is rather awkward to an American is to have a printer tell the various size presses he has in his establishment by giving the names of the sizes of paper they take, such as "double crown," "large post," and so on. They mean nothing to Americans, because they were discarded years ago, but they are still retained and used in Great Britain. I had to have all these changed to inches to get at what I wanted to know, just as I had to change dollars into pounds and shillings to assist my friends in understanding the value of things according to American standards.

At Wellington I was able to get in touch with H. J. Tubbs, who gave me liberally of his time and made it possible to meet a few printers at lunch and to visit some others. All these confirmed what I had already learned about labor conditions; in addition Mr. Tubbs gave me much valuable information in regard to what we in America would consider extraordinary credit terms. In the afternoon, in company with C. M. Banks, I visited the country club and played a little golf. Later we visited the wonderful beaches—all the while talking of printing. Harry H. Tombs also gave me much information, and I

\*This is paraphrasing the "lecturer" on the *Carinthia*, who always begins his descriptions of the countries to be visited with such words.



Some of New Zealand's Many Beauty Spots

had a pleasant interview with W. J. Osborn, of Ferguson & Osborn.

Unfortunately G. R. Hutcheson, with whom I had corresponded during past years, was out of the city. I regretted not being able to meet him, and also my inability to reach several other printer-friends in other cities in New Zealand.

In Wellington the government maintains a large printing plant to handle government work. W. A. G. Skinner, the government printer, was also out of the city, and the plant was closed down for the holiday-vacation period. F. F. Woodward is president of the Wellington Master Printers Union; W. F. Ross is the secretary.

Both the Auckland and Wellington associations do a great deal of costing work for members and assist them in book-keeping and other accounting matters. These associations have done much to help create greater confidence between printers,

but they realize there is still much work to do. They have their "troubles" in much the same way as the various printers' organizations in America have their problems, and are trying to solve them as best they may.

While most of the presses are of English make and of the "stop-cylinder" variety, the typesetting machines are of American manufacture. A few American automatic cylinder presses are in use, but their sizes are not right for general use, and English automatic cylinder presses are beginning to be looked upon with more favor. I first encountered small hand-fed cylinder presses of the stop-cylinder variety in Japan and have found this class of press very popular in every place I have visited since for such commercial work as we would put on a 12 by 18 platen press in the United States. These small stop-cylinder presses take a lot of small work for which platens are used in America, and as they are sold very reasonably

they have found considerable favor and are often referred to by their owners as their most profitable machines. Just why they were never popular in America—until they were introduced with automatic feed—is hard to explain, unless it is that the stop-cylinder feature has never been well liked in our country. These presses also have the “under the cylinder feeding” feature—to use my own term—which looks extremely peculiar. It was used only on the old Cincinnati stop-cylinder press in America, which has been obsolete for many years. Not even the “country” printing offices of America would use these presses, yet I have found them in very general use and well liked in all the countries I have visited so far, and I am told they are universally used throughout all Europe.

Another curious term I have encountered is the word “show,” used to designate generally a plant or place of business. A printer tells me he has only a “fair show,” which I discover means that he has only a medium-sized printing plant, while another plant is described as a “good show,” and that means a big plant—well equipped and worth seeing. It is likewise used to describe stores and all sorts of commercial institutions. In fact, a creamery manager told me he had only a “fair show” there, but the company had a “bigger show” at some other point. The manufacture of butter is the principal industry of New Zealand, there being a cow for each inhabitant of the country. Sheep cover all the hills, and thus wool and butter are the big sources of revenue, both being exported in large quantities to all parts of the world. As agriculture generally does not require much printing, the industry is much restricted for this reason; until more manufacturing is done there will be no big boom in the printing business in New Zealand.

The New Zealand Master Printers Association meets once each year, generally in February. E. T. Somerville, of Dunedin, was president when I visited there. The association does much general work for the craft and, among other things, issues a “tariff” or schedule of printing prices for the use of members only. It is quite comprehensive, issued in booklet form, and has been a great help to the printers of New Zealand. However, the usual kicks about “the other fellow cuts the price, it is useless to maintain prices, it is used only to cut prices with,” etc., are heard. Regardless of these, the printers would be in a much worse state did they not have such a “tariff,” and as time goes on and the “tariff” is improved and better understood, it will be of more worth to them.

A kind and benevolent legislature passed a law in New Zealand instituting a court of arbitration, and in addition a “preference to union employees” act which makes it impossible for any one to employ a workman other than a member of a union.

In an award recently made will be found the following:

18. (a) If any employer shall hereafter employ any worker who shall not be a member of any recognized printing trade union, and who within one month after his engagement shall not become a member of such union of workers belonging to the said workers' association and remain a member thereof, the employer shall dismiss such worker from his service if requested to do so by the local union, provided there is then a member of such union who is equally qualified with the non-member to perform the particular work required to be done, and ready and willing to undertake the same.

(b) The provisions of the foregoing clause shall operate only if and so long as the rules of the unions forming the said workers' association shall permit any person of good character and sober habits to become a member of the said unions upon payment of an entrance fee not exceeding five shillings, upon written or verbal application, without ballot or other election, and to continue a member upon payment of subsequent contributions not exceeding one shilling a week.

19. (a) Upon completion of two years service in one or more branches of the industry covered by this award, a worker may be required by the secretary of the union to become a member thereof,

and if she shall fail or neglect to become a member thereof within fourteen days after the receipt by her of such notice, the employer shall dismiss such worker from his service if requested to do so by the union, provided there is then a member of the union equally qualified to perform the particular work required to be done, and ready and willing to undertake the same.

(b) The provisions of the foregoing clause shall operate only if and so long as the rules of the union shall permit any worker coming within the scope of this award, of good character and sober habits, to become a member of the union upon payment of an entrance fee not exceeding two shillings six pence, upon a written application without ballot or other election, and so to continue a member upon payment of subsequent contributions not exceeding six pence a week.

(c) When a girl has entered her third year of service she shall be considered as having definitely adopted the class of work covered by the award as her calling, and then only shall she be given the preference of employment under the conditions prescribed in sub-clause (a) hereof.

20. (a) Any employer who shall hereafter engage any worker coming within the scope of this award shall notify the secretary of the union in writing of such engagement within one week thereof.

(b) Members of the Newspaper Proprietors and Master Printers' Industrial Union of Employers shall at all times have and be entitled to preference of service from unemployed members of any industrial union covered by this award, and members of such unions shall give such preference.

In addition to this, all workmen are paid for the regular holidays at full time, such as Christmas, Boxing Day, New Year's Day, Good Friday, Easter Monday, Labor Day, etc. In addition each employee is given a week's vacation with full pay. In order to get all this holiday and vacation stuff over as soon as possible, most plants shut down on Christmas day and do not start up until a day or two after the new year. Of course, this does not apply to office help unless they are members of a union. It is exactly the reverse of most American practices where the office or clerical help are given holidays and a vacation without being “docked,” while members of unions are “docked” for all these, being paid only for the actual time they work. The general rules as to “double time” and “time and one-half” for holidays and overtime also apply in New Zealand.

In many cases the peculiar kind of work to be done by an employee is defined, but there is a notable lack of “working rules,” which many employers in America have found so irksome in the past.

One paragraph of the award reads as follows:

14. No objection shall be made to any employer making use of such time records or other means as shall enable him to ascertain the cost of work done.

This, of course, applies to time records for “costing” purposes, which are quite necessary for any employer to have.

It must be understood that this agreement is not between a certain number of employers who desire to hire union workmen, but that every employing printer is bound by the award, whether he wants to hire union men or not. He has no choice in the matter.

When the time of the “award” has expired, or just before it expires, the various unions and master printer associations try to reach an agreement as to new terms. Failing to do this, the matter is then thrown into the court of arbitration for trial; the final decree of that court is binding. If the parties reach an agreement they present the matter to the court; the “award” is made by the court according to the wording of the agreement.

It may take several months to do this, but any advance in pay dates back to the expiration of the old “award” and must be paid. This is usually the case, and it sometimes works a great hardship on the employer who has not “prepared” for it by having money in the bank.

As usual in all labor disputes, when a new award comes up, the employers present wage scales much less than the existing ones and the union much higher scales. And again, as usual, the whole affair results in a compromise, with neither party satisfied.

The employers state that if they give any particular favors to some of their best workmen, it is sure to creep into the next award and become general. The wages are supposed to be "minimum"; higher wages are intended to be paid better workmen. When this is done, however, the higher wages are taken as a basis for a minimum wage when the next award is discussed, and the natural tendency under such circumstances is to pay all workmen the same wage. Then the better workmen are "peevish" because it is their natural opinion that they should have more money than the men who do not possess their skill and efficiency. There seems to be no method whereby this particular condition can be corrected in New Zealand any more than it can be under like conditions in America, where there is one advantage: the American employer is voluntarily participating in such agreements; in New Zealand he is forced to do so. Quite true, the workmen can not strike while an award is being arranged and they have to accept it. At the same time they must be members of the union, pay union dues, and be governed by its general rules.

A few union men I talked with in Auckland and Wellington do not think the arrangement is any too good a thing for the workmen's unions in general. It forces every man into the unions, with the result that many become what they call "sappers"—those who join only because they have to and not because their heart is in the workmen's cause. In other words, they are not loyal union men. They can see there would be advantages in having both union and non-union shops and the natural competition such a condition creates. I can give only the views as expressed to me, and these two are the negative ones. There are "boosters" for the plan on both sides, as must be expected.

One employer asked me why America did not have such an arrangement. He expressed much surprise when I told him that I doubted whether either the workmen's unions or the employers of America would ever consent to any law that made similar arrangements possible. To him it seemed likely that the United States would follow in the footsteps of New Zealand, and he shook his head in token of not understanding why I was so positive such an eventuality would not take place.

As a cure for strikes, the court of arbitration may be all right, but the award with the preference clauses working as a universal proposition is not, as far as I can tell, an idea that would be very popular in any business or undertaking in the United States. And I write this as a conclusion that applies to the various unions of America as well as the employers' associations.

I am not a prophet, but I think there will come a change in the industrial relations between employers and employees in New Zealand, and if I mistake not, it will be the unions that will want the change made.

When mention was made about payments for printing work that had been done, and a printer spoke of a man who became very angry when asked to pay a printing bill over a year old, I at once inquired into the matter of terms and credits. It seems that ninety days is the average term of payment required, and that a "cash" discount is given if the account is paid in thirty days. Wholesalers think nothing of giving credit for six months or more, and very few pay within thirty days; in fact, "long time" terms are the general custom and rule. This is true with merchandise and grocery stores as well as with printers. I was much astonished at this, for the terms of payment in America are tightening up and any accounts over thirty days old are considered past due; the creditor is

not backward in asking for his money. Such a policy in New Zealand, I was given to understand, is unheard of, and to insist on prompt payment of a debt would mean losing a customer. When I told of thousands of printing plants in America having signs in their offices stating "Deposits Required on All Orders," there was a general shaking of heads. There are no such signs in New Zealand, and I heard curious and amusing tales of many jobs never called for. They were ordered by some one unknown in the locality and no deposit was ever asked for in advance.

I am wondering if this condition is general throughout Europe and Asia, and if so, whether it is the reason why the United States is misunderstood in regard to her war loans. It might be a contributing cause to an international misunderstanding, at least.

And all this comes to me with the thought that what is most needed is an interchange of ideas—coöperation between organizations and printers in every country. Perhaps this trip of mine will start things, will make possible a realization that each country has something to learn of the other, and that printing is advancing. We in America have much to learn, I am sure, but I am just as sure we can impart much to others if they are given the opportunity to know what we are doing.

With all these thoughts in mind, I see the crowd at the pier waving hats, hands, and handkerchiefs to us as the *Carinthia* sails away toward Milford Sound, on to Tasmania and the rest of the world. I look forward eagerly to meeting many more printer friends, and to gaining a better knowledge of printing conditions throughout the world.

### Mark Twain, News Faker

By WALTER PANNELL

Mark Twain was in his day one of the boldest and most adroit news "fakers" in existence, although he did not crave that title but had it thrust unwittingly upon him. Two of his "fakes," the "Petrified Man" and the "Massacre at Empire City," originally written as burlesques, but published along with the general run of news in the paper at Virginia City, Nevada, which Twain, as a young man, edited, "went over big" as newspaper fakes and were reprinted in thousands of papers as the unvarnished truth, much to the embarrassment of the young editor.

The "Petrified Man" was written as a burlesque to expose the "petrified man" hoax that held sway in the West during the middle of the last century. Mark Twain says: "The mania was becoming a little ridiculous. I was a brand-new local editor in Virginia City and I felt called upon to destroy this growing evil. . . . I chose to kill the petrification mania with a delicate, a very delicate, satire. Maybe it was altogether too delicate, but nobody ever perceived the satire part of it at all."

The "Massacre at Empire City," another burlesque, which had a "trade-at-home" moral attached, was also swallowed bait, hook, and sinker by the gullible public and the moral lost track of.

California newspapers were advising the public to dispose of its Nevada silver mine stock and invest in California gold mines. The burlesque "massacre" was penned by Twain in an effort to thwart the anti-local patriotism propaganda. The story of a man who had followed the "foreign papers' advice and then, reflecting on what he had done, killed himself, his wife, and nine children, was the most exciting news story of the age and was reprinted from coast to coast. "The idea," Twain wrote in later years, "that anybody could ever take my massacre for a genuine occurrence never once suggested itself to me, hedged about as it was by all those tell-tale absurdities and impossibilities . . ."

# MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

## Face of Slug Defective

Two letters deal with lack of sharpness on face of slugs. One letter contained a printed page but no slug, the other letter contained the more vital evidence, the slug itself, and a printed sample. To the first inquiry the following reply was sent: "Page shows many weak spots which may be due to defective cast, but as no slugs accompanied your letter we will suggest the following procedure for you: (1) Clean the plunger and the well. The first should be a daily operation, the second a weekly, even though you do not use your machine regularly. (2) Increase the stress of the plunger spring by tightening the spring nut. (3) Clean the round holes in the pot mouthpiece every day with a piece of stiff wire; also clean the cross vents with a pointed instrument."

The second letter read in part: "You will note that the face is not full. While this is cast overhang it does not improve if cast on an 18-point recess mold. Samples of the head-letter printed are also enclosed. What can we do to remedy this matter so as to improve the face of the slug?"

*Answer.*—We note that the face of the slug did not have its usual sharpness in the overhanging part. This trouble may be due to oil getting in the mold; it may also be due to the air not all being forced out and being confined in the matrix seat; unable to escape, it gives a faulty face. We suggest the following plan toward correcting this fault: Clean the plunger and when it is clean apply dry graphite to the surface with a rag or a fiber brush. The purpose of this treatment is to give the plunger as little resistance as possible when it is driving the metal forward into the mold. Give more stress to the plunger spring to increase its driving force. If the foregoing operations give no relief, it may be necessary for you to clean out the jets of the pot mouthpiece by using a stiff wire or perhaps a drill may be required; use a No. 52. As a last resort it may be necessary to deepen the cross vents to permit the easy discharge of the air in mold cell and matrix. This latter operation should not be attempted unless no satisfactory results are obtained from the others recommended.

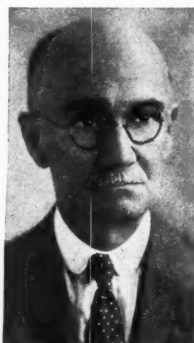
## Interference in Lockup

An operator writes enclosing a slug and describes his efforts toward correcting an imperfect lockup between mold and matrix line.

*Answer.*—We note that the slug has a fringed edge on the face. As you state, the mold does not lock up well to the matrices, causing the metal to spread over the face of the mold. We suggest that you examine the pot lever springs. Also see if the bushing into which the right locking stud enters is free from metal. Aside from these two points, you appear to have covered everything in your examination.

## Character Adjoining Spaceband Misaligns

An operator writes, enclosing a clipping, and states: "I came across a problem the other day on which I wish you would give me your opinion. I am enclosing a sample of my difficulty. It seems that in using the lower case 8-point 'n' next to a spaceband it will invariably cause the 'n' to drop out of line. I can find nothing wrong with the spacebands as far as I can see. The matrices are also in good condition. If an en leader is used next to the small letter 'n' the letter will not drop but will be in line as it should be. You can imagine the result when trying to set a particular job. Hope to get 'the dope on this' and thank you in advance."



E. M. Keating

*Answer.*—This trouble was described some time ago in these columns. We suggest that you remove all of the small "ns"; examine the lower back lugs of each matrix. Remove those which exhibit damaged lugs. When these have been eliminated, set up a line and have each word end with a small "n." You will note that the alignment will be correct. To prove it, place one of the matrices having damaged lower lugs next to a spaceband wedge (have the spaceband after the matrix and not before it) and then cast a line; the damaged matrix is lifted slightly during justification by friction with the spaceband wedge. A matrix having a slight bit of metal clipped from the upper edge of the lower front and back lug can rise by friction with the spaceband wedge, but it will not be displaced when placed in contact with the slide part of the spaceband. The reason is quite plain; the slide has no perceptible movement upward during justification of the line, while wedge has, and this latter movement is associated with frictional contact with the matrix next at the left. Hence if this matrix has a defective upper edge on its two lower lugs it will rise with the result as stated in the operator's inquiry.

## Foreign Deposit Found in Throat

An operator writes describing a substance which was removed from the throat of the crucible on his machine. He desired to know the nature of the substance. He stated that oil was used on plunger and that mold polish was used on the mouthpiece. He asked if we thought it was carbon.

*Answer.*—We regret that you did not send a sample of the substance found in the throat of your crucible. We are of the opinion that an analysis would show it to be lead oxid and not carbon. The oil in large quantities would produce carbon, so we believe the oil used did not have anything to do with the deposit. The mold polish will not produce the trouble, as it is of an oily nature. A local chemist will be able to furnish you a qualitative analysis, or perhaps your municipal laboratory will furnish the information desired.

# SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

**DEBOUT PRINTING COMPANY, Cleveland.**—While all the specimens you submit are of good grade the letterhead for Kemmerling is unusually fine. The letterhead is full of character and distinction and the arrangement is novel and "catchy"—very appropriate as a whole for an interior decorator.

**SAMUEL E. LESSER, Philadelphia.**—Specimens executed in your new position as director of typography for the Ketterlinus Lithographic Manufacturing Company are even better, it seems, than the work you have done in the past. The folder for the Monterey apartments is particularly fine, as are also the several announcements for use in the Ketterlinus plant, bearing messages to the employees from the president.

**CONTINENTAL TYPEFOUNDERS ASSOCIATION, New York city.**—*Typographica* No. 5, catalogue of types cast at the Village Letter Foundry of Frederic W. Goudy, is a handsome booklet and contains some of the most interesting and attractive faces available today. It is something every printer ambitious to improve the quality and increase the distinction of his work should consult, not only for the offerings but because of the excellence of the workmanship, which is an inspiration. The title page, herewith reproduced, and the cover are remarkably fine examples of the best of the display typographer's art. Indeed, the whole book is of the same caliber.

**JOHN L. CLARK, Hays, Pennsylvania.**—All specimens are of good grade; some are excellent. The unattractive features do not concern the typography. The position of the title on the cover of "An Anonymous Anthology" is stamped too high for vertical balance, and the two side margins are decidedly wider than the one at the top. The typography of the text matter is good; but the type page, as marked by the border in light blue tint, is too large for the paper page and generally inconsistent in proportion. Margins, on the whole, are too narrow, the front very much so, being narrower than the top, which, worse still, is as wide as the bottom margin. We surmise, therefore, that the border was furnished and the page size dictated. Except for the point respecting the page border and needless letter-spacing, the title page is attractive. If, however, the two lines just above the author's name were spaced naturally—or only slightly letter-spaced to equalize the varying amounts of white on different capital letters—the effect would be better. This is true not only because the lines would be more pleasing with less space between letters, but because the group of two lines would be shorter than the line just below and the contour of the type lines improved. A roman capital initial would be more satisfactory on the "Preamble" page than an italic one. Another weak point which we are not going to charge to you is the lettering of the title pages for Kaufman's fifty-fifth anniversary circulars. The designer doubtless sought to reflect a chic French atmosphere, but what advantage can that be if appearance is bad? The bor-

der, like the lettering, is crudely drawn. Probably the most effective item is the blotter "Type." The title for the Arts and Industries exposition folder is likewise good, although the top panel is decidedly too crowded as compared with the form as a whole, particularly in view of the amount of white space in the bottom panel. The important panel, therefore, seems less important. The Lindbergh keepsake and the catalogue, "Steel Heating in Pittsburgh," are other good items.

**MEYER & HERZBERG, St. Louis.**—Specimens submitted by you are excellent in every respect. The folder, "A Service With Variations," is the best of the lot. We anticipate for you a well deserved success.

**A. SEMPLE, Brisbane, Australia.**—We do say the resetting of the double-column advertisement after your own layout from one originally set by the apprentice is a great improvement. In the paneled arrangement you have not only given the display

better "body" and display value to the end that it will get more and better attention, but the display is more contrasty and, therefore, effective. While the original advertisement is far better typographically than the dodger from which your apprentice worked, his advertisement is weakened by the diffused manner in which the display elements are arranged.

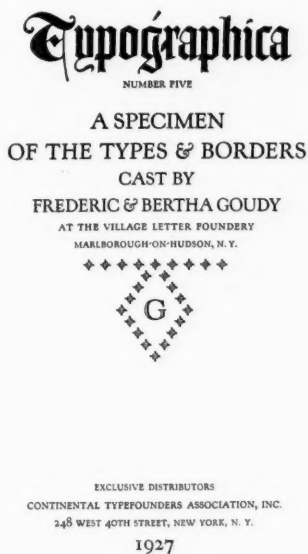
**NORMAN T. A. MUNDER & Co., Baltimore.**—"A Yardstick for Measuring Printing" is not only a handsome piece of typographical work, beautifully printed, but unusually effective advertising. It is consistent with the Munder standard and should influence buyers of printing to recognize that there are differences in quality that justify, and more than justify, the consequent differences in price. Good printers everywhere could use this booklet to excellent advantage; you might syndicate it, in fact.

**REDFIELD PRINTING COMPANY, Tacoma.**—While the specimens you submit are not outstanding, they

are of good, honest grade. Type faces are pleasing and their arrangement and display are quite satisfactory. The major group on your business card is about six points too high and the red is somewhat too deep. The signature is too large and conflicts with the address, especially as set in the same type face. The red labels for boxes of letterheads and cards are very effective, as is also your envelope corner. The blotter on which the display, "Distinctive Printing," in reverse is printed diagonally across the stock is very striking. The cutting of the linoleum block is satisfactorily done. How impossible it is to print red satisfactorily on dark green stock is demonstrated by the one in those colors. The result is much better where the tint background is light red-orange and the band vermilion. This shows what can be done with simple linoleum cuts; almost any one with average taste could equal the two very good cuts on your blotter.

The Norfolk *Daily News*, Norfolk, Nebraska.—The large 21 by 27 inch tag, cut to the shape of a conventional shipper's tag and printed in red on white stock from reverse linoleum blocks, in effect a red card printed in white ink, is very striking. It is superior to any type printed job one can contemplate. Workmanship in all respects is praiseworthy.

**THE ROBERTS PRINTING COMPANY, Toledo.**—It would be surprising if the C. A. Mauk Lumber Company did not like the items of direct advertising you did for it. Layout, lettering, and typography are unusually good. The best feature, however, is the presswork; it is practically perfect. The fine manner in which the cuts done in color are printed and the effect of class given by the toned stock, which blends beautifully with the printing colors, adds charm. Besides, and especially because of the character of the product advertised, this harmony of stock in inks adds effectiveness. We regret that the latter parts of the four-page illustrated letters were not typed or at least multi-graphed; letterpress does not give the



Title page of *Typographica* No. 5, new catalogue of Goudy types cast at the Village Letter Foundry and distributed by the Continental Typefounders Association. Aside from the beauty of the type and lettering the page is interesting for the perfect shaping of the main group finished off to a point by an ingenious use of ornament.

effect of typewriting. The heading at the top of the first page, however, is characterful and effective. The small book stamps, on which you seem to specialize, are clever. We can see how these wee booklets (the adjective in this case is justified),

WILL H. CONNELLY, Great Lakes Paper Company, Chicago.—The announcement of daughter Jane Kaye's birth is noteworthy because of its informal, friendly, and clever wording. Next among its distinguished features is that it is not engraved.

many moons ago friends thought of us as Jane and Will. But now they call us Paw and Maw. They've been treating us that way ever since July 25, 1927. But, after all, it isn't so hard to take when you've got a wee, nine-pound daughter to rave about. Guess

FROM GERTH STUDIO · *Designers in the Decorative Arts* · MINNEAPOLIS, MINN.

❖ 1200 SECOND AVENUE SOUTH ❖ TELEPHONE GENEVA 5940 ❖

Effective letterhead by William H. Gerth, Minneapolis, which is distinctive and conserves space. Dotted rules in color outside solid rules in black add a pleasing finish.

THE CAXTON MAGAZINE

PROPRIETORS: F. W. BRIDGES, LIMITED · EDITOR: A. E. OWEN-JONES

Avenue Chambers, 4, Vernon Place, Southampton Row, W. C. 1

Telegraphic address:  
SECDIR, WESTCENT, LONDON  
Telephone:  
MUSEUM 6663-6664

Letterhead by Walter Falk, Stockholm, Sweden, awarded a prize in British contest and now reviewed by request in this American trade paper. The world is getting smaller, true enough.

some of which are only 1 by 1½ inches, might prove effective elements in many advertising campaigns. They are designed to be affixed at the bottom of letters; in few words, the outstanding features of the item advertised may be graphically told and put over through the effect of novelty.

WILLIAM H. GERTH, Minneapolis.—Most of the specimens planned and designed by you are high grade and several are excellent. Notable among the latter is "Toast Recipes" for the Waters-Center Company and your own interesting, unusual, and attractive business card. While the general design of the letterhead for the Colwell Press is excellent, the lettering does not equal the layout. Your own letterhead, herewith reproduced, is handsome, but the mass of small capitals in the six long lines under the main display on the letterhead of the Collegiate Schools of Agriculture is very displeasing. As some are rather long, the expedient of arranging the names of the schools in a column along the side, a name to the line, is probably not practical, although the longer ones could be in two lines. This plan would be better at the worst, however, than your arrangement of four or five schools on one line, for, as arranged, they must be searched out. Possibly the names could be arranged in two groups in the upper corners with the main display group between. Whatever is done, the names should be set in upper and lower case; so many capitals in mass look bad and are hard to read.

WALTER FALK, Stockholm, Sweden.—Your letterhead for *The Caxton Magazine* of England, on which you were awarded a silver medal, is reproduced not only because of its excellence but as interesting evidence of how small the world is becoming. A printer in Sweden scores in a typographical contest in England and sends his entry for review to an American trade journal of which he is a regular subscriber! The cover "*Afors Möbelfabrik*" is interesting, but as printed in black only on rather dark brown cover paper it doesn't show to best advantage. If the paper were lighter and the decorative details printed in a lighter color than the type, the effect would be much better.

It is distinguished most of all, however, because you made the paper yourself, and in the kitchen. That is indeed a loyalty to your calling. It is a right smart looking piece of paper, too, the first one we have heard of as having been "home made," which also means "hand made." Our readers will enjoy and doubtless profit from reading the text, which follows: "It sure is aging. Not so

we'll call the little lady Jane Kaye Connelly." Because your announcement and letter constitute the most interesting and unusual contribution this department has had in many a moon we are also going to pass the following thoughts from your letter on to our readers: "It has always been my contention that formal greeting cards and announcements bear none of the good feeling or spirit which

the occasion demands, and have always attempted to make my announcements cheerfully cordial. For this reason, the printer instead of the engraver usually receives my occasional order. Is it not possible that printers might gain a greater share of the announcement business by offering a greeting card service to their clients? I am certain that the percentage of profit is higher than that gained in the printing of letterheads."

NEELEY PRINTING COMPANY, Chicago.—"Essentials of Good Typography" is an attractive and impressive broadside. The text demonstrates an understanding on your part of the requirements for good typography.

JOHNSTON PRINTING AND ADVERTISING COMPANY, Dallas.—The specimens you submit are high grade in all respects. Display is unusually effective, largely as a result of striking contrasts in type sizes set off by liberal white space. The work is more remarkable because striking display is associated with fine taste. To single out one or two items as outstanding is not only unfair but unlikely to be correct when all are of such nearly uniform excellence. We like the Neiman Marcus Company's fur booklet very much; also "The Fifth Ingredient" and "The Orient" booklets, and consider the cover of the Beaumont souvenir book one of the most striking of the kind we have seen. Colors and papers are invariably in good taste. New York wouldn't — couldn't — do better.

NATHAN WIESENBERG, New York city.—The borders of the three printed pages of the Redman-Timothy menu and program are ingenious and unusual. We would like the one on the title page better, however, if the flourishes were at the sides rather than at top and bottom, possibly with the bottom ones of those at the sides rather farther from

The Barta Press

Cambridge, Mass.

Announces that it has added to its staff

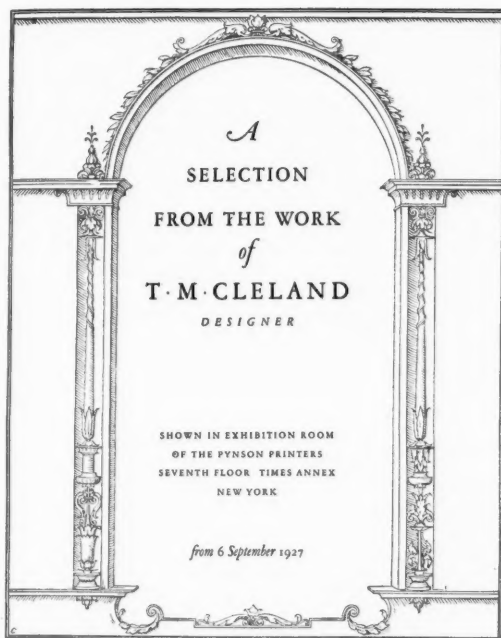
Mr. Lewis C. Gandy  
Typographer



AFTER a thorough training as a compositor and office executive in Denver, Chicago, and New York, Mr. Gandy became the type expert for the Monotype Company of Philadelphia, supervising for several years the designing and cutting of the type faces for the Monotype composing machine.

While in Philadelphia, Mr. Gandy became editor of *The Master Printer*, coming

The charm of the original announcement on toned Ingres laid stock is scarcely even suggested by this reproduction, which shows how very important a factor the texture of paper may be. The type face is highlighted in the original to a lesser extent, the highlights are filled in.



Placard accompanying exhibition of the work of one of America's premier designers. The original is in black and green on white paper, the green inclining to olive.

the bottom than the other would be from the top of the pages. The object is to avoid equality in their spacing from the corner pieces, centering being satisfactory horizontally but not vertically. The borders of the inner pages are less satisfactory, although probably more interesting; their effect is over-ornate. Lines of roman capitals in the menu are too crowded. Since the page is already too ornate, we suggest eliminating the panel around the word "Menu." The title page would be more pleasing if the display were centered instead of arranged in steps, left to right, down the page. It seems, too, that as the text of the first and second groups is continuous it should be combined into one group.

ARTHUR HILL, New York city.—The announcement "It's All in the Name" and your new business card are first class; typography, printing, and papers are of good quality.

MOORE-LANGEN PRINTING AND PUBLISHING COMPANY, Terre Haute.—*The Prints of Moorlanco* is interesting and unusual in several respects. The papers are pleasing and of good grade. Except for the fact that the initials are unpleasing in design, the "P" being especially poor, and that there is too much space between the "M" and the rest of the word it begins, the cover is interesting, as is also the title page, although lines are crowded. The plan of the text pages, across the top of each of which a brief maxim is printed in large type—and begun with the same decorative italic initials used on the cover—is excellent. Some of the initials, however, are not well placed. Where the "A" is used the beginning flourish should extend into the left margin. The large amount of white above the flourish and at the top of the letter makes the contour of the group unpleasing when the left extremity of the letter is aligned with the lines of text on that side. The same could be said of all the initials, but in most cases the effect is less unpleasing. The flourishes are shorter or the element is more upright, meaning there is less white space at the top of the beginning of the letter. On the page where the initial "W" is used the result is very bad. The letter is not high enough to cover three lines. We know why you made this exception, but the only real solution was to

select a quotation more nearly the length of the others. Many typographers and type designers think the page measure is an arbitrary line, beyond which, regardless of the form of what appears at the start—or the end—must not be passed. There are,

## A Periodical with a Point THE NEEDLE

SEPTEMBER, TWENTY-SEVEN

Young & McCallister, Los Angeles, have maintained *The Needle* at a high standard for years. The cover is in black and red, with light olive border.

however, many times when illustrations and initials of open, uneven contour should extend into the margin.

JOSEPH THOMAS BERGER, Berkeley, California.—While *THE INLAND PRINTER* cover you mention has not yet reached the editor of this department your small specimens are excellent. Nearly all have some novel feature which makes them unusual, also above the ordinary and conventional. We regret the colors of papers and inks prohibit their reproduction.

THEODORE T. JONAS, New York city.—Your business card is interesting, rather unusual and not at all bad typographically. The feature responsible for our reserve is the rule under the line "Letterhead Specialist," which is too heavy and contrasts decidedly with the lighter one above. Indeed, if both rules were omitted and the line moved closer to the name the effect would be much better, particularly if the line were not letter-spaced. It is too long now in relation to the main line, and you should remember that letter-spacing of lower-case weakens it. Roman capitals, on the contrary, are helped by letter-spacing. The price list folder for Tee-Jay is not at all high grade. The title page needs a border and the groups should not be stepped to the right but centered. Once in a blue moon we receive a design arranged out of center that scores, but the result is unsatisfactory oftener than otherwise. The sure way to good results is symmetry. Again, the three groups on this page are in different styles of type. If the words "Better Printing at Lower Prices" were at the top in a fairly strong letter and "Price List" just below, the two combined in one group, and the name and address of the firm at the bottom in smaller type—all in one series, of course, and all lines centered—a very good page is possible. The inside pages are much better—in fact, satisfactory. The use of that rule band printed in color across the bottom of the pages looks like a desperate effort to use color and detracts from the pages. There is ample space for a page border, which would dress up the pages, also unify and strengthen them. Such a border would provide a good medium for color. Always be careful about the small niceties.

"A recent book, *The Miracle of Coral Gables*, designed and printed by Currier, with decorations by Edward A. Wilson, does more to justify contemporary American printing than any work we have seen in the bookshops."—W. A. Kittredge



CURRIER & HARFORD · LTD  
Designers & Printers of Books & Booklets  
468 FOURTH AVENUE, N. Y. C.

Envelope enclosure demonstrating the effectiveness of a border of multiple rules of one thickness which has been seen in an increased number of specimens submitted for review since it featured a recent cover of *THE INLAND PRINTER*.

# SKETCHES BY BOZ

ILLUSTRATIVE OF  
EVERYDAY LIFE AND EVERYDAY  
PEOPLE

BY  
CHARLES DICKENS

WITH EIGHT ILLUSTRATIONS.

LONDON  
CHAPMAN & HALL, 193 PICCADILLY

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the heavy crossed rule arrangement on the title of the folder, "Sight-seeing in Seattle," the effect would be improved a hundred per cent. Furthermore, we do not see any merit in arrangements of display where, as in this case, one large initial covers two lines. Large initials are usually out of place in display; the cap. and small cap. effect is as far as one ordinarily should go. They create a bad appearance and often handicap reading. The otherwise good cover of the booklet, "Rowland Perfection Valves," would be improved one hundred per cent if the inside of the letters outlined in black was filled completely with the second color; the white margin between the black and brown is unpleasing, weakens the display and induces an effect of confusion. We regret, too, that the lettering of the running heads is in a style so inconsistent with the type of the pages.

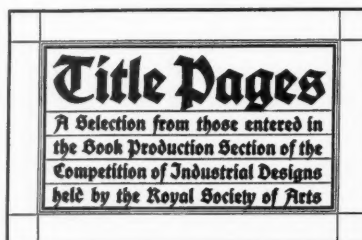
L. C. OWENS, Dallas.—Your small commercial specimens, many of which are featured by the new and characterful Bernhard Italic, are exceptionally well designed and especially interesting in layout. The letterhead for the Southwestern Jewelers Association is the best. We

LONDON SCHOOL OF PRINTING AND KINDRED TRADES, London, England.—We appreciate your sending specimens of the work done at your school, because it shows what is being done toward educating craftsmen, but most of all because of its merit. "The Prospectus and Syllabus" for 1927-28 is excellent. If we remember right we criticized some feature of last year's book rather adversely, but find nothing to regret about this one. Though the text is solid, and there is a lot of copy, the effect of the light-toned pages is very pleasing. The cover is interesting and unusual. The blotter, "Distinctive Printing," is unusually striking due to the bled border, white space, and the uncommon type face. However, what might have been the most impressive item, and is still very impressive, is not all it should be. We refer to the large poster, "Day and Evening Classes," where the long list of subjects taught are run together—several to a line—and set altogether in caps. They are difficult to pick out and the thought of searching for them is attended with some effort—of the eye at least. If caps. were considered desirable, the subjects should have been arranged in columns—a subject to a line, chart style. Even then the result would be better if they were set in upper and lower case. Caps. are hard to read as you doubtless know as well as we do—especially when close-spaced in mass. We are reproducing four of the title pages entered in the annual competition.

THE KENNEDY-TEN BOSCH COMPANY, San Francisco.—"Baywood" is an interesting, characterful, and attractive booklet, consistent in every way with the standard you have established in all features of the work of fine printing.

MERCANTILE PRINTING AND ADVERTISING COMPANY, Seattle.—The several booklets you submit are of good quality, "Seeing Seattle by Water" being comparable with the best railroad and resort printing wherever or by whomever done. There were great possibilities in the booklet, "Big Timber Fir Plywood," which you did not make the most of. The two groups on the cover are much too unlike in style of lettering and in relationship of size. The lower group is also too large for balance and the page is bottom heavy. Lines here should be centered to obviate the use of the diamond-shaped ornaments at their ends. Those of the main group are spaced too closely and the space between words "Fir" and "Plywood" is far too wide; spacing is also far too wide around initials of the inside. The folder, "Visit Seat-

tle's Show Places," has a very striking and appropriate title. The design is clever, considering the effect desired—and desirable—although it is rather



Design from cover of portfolio containing the title pages reproduced on this page. From London School of Printing and Kindred Trades, London, England. No indication is given as to which designs were first, second, etc., but we are reproducing them in the order in which they were shown.

confusing as a result of the great number of eye spots. The inside spread is very satisfactory. If a simple light rule border had been used instead of

suggest placing the panel on the left-hand side somewhat lower, possibly even in the lower corner, in order that it conflict less with the main heading.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, New York city.—While we are not impressed with the cover, particularly because of too extensive use of ornament and the pronounced contrast between the triangular form of the group and the rectangular shape of the label, we consider your new catalogue excellent on the whole. The inside pages are fine and some of the type faces represent opportunity for those typographers desirous of giving their work a look of distinction. This is true not only in consequence of distinction inherent in the types themselves but because they are still uncommonly seen. The writer recalls when he thought Cheltenham Bold the *ne plus ultra*—indeed it was—but Goudy Bold and Cloister Bold, for instance, make it look like a 1913 motor car.

KNOWLTON BROTHERS, Watertown, New York.—"A Gift From the Art and Romance of Old Italy" is one of the handsomest, richest, and finest paper sample books ever issued, and we mean the ever. The binding is beautiful, heavy boards being covered with a rich, deep red laid cover stock, on which the title label is glued. The different colors of your Ravenna cover are shown to remarkably fine advantage, their own beauty being enhanced by large

# Sketches by Boz

Illustrative of  
Everyday Life and Everyday  
People

By Charles Dickens

With  
Eight Illustrations

London  
Chapman and Hall, 193 Piccadilly

# SKETCHES BY BOZ

ILLUSTRATIVE OF EVERYDAY  
LIFE AND EVERYDAY PEOPLE

BY CHARLES DICKENS

With  
Eight Illustrations



LONDON · CHAPMAN & HALL 193 PICCADILLY

designs of some of America's foremost artists and designers, among them Ellinger, Goudy, and Cleland and printers like Currier and Harford. Designs and colors fit each other, and the two of them fit the papers like an old shoe fits the foot. As an inspiration, a keepsake, and an instructor—and as an exemplification of the point we've often made that the manufacturer of paper has headed the march of progress in the graphic arts—the volume is one that will be prized by every one who obtains a copy. Not the least interesting features are the short notes about the designers which are printed on the back of the designs they contributed. You have done something that is worthy of highest praise as a contribution to the uplift of the craft of printing and we believe something at the same time that will pay. We regret exceedingly that the colors of papers are dark or otherwise so that we can not make a satisfactory reproduction of any page. Of course, too, the best possible reproduction would not give justice, for the texture of the papers is one of their chief charms and that can not be reproduced in a cut.

LEADER PUBLISHING COMPANY, Regina, Saskatchewan.—While your work on the whole is of average grade there are decided variations, typographically; it covers a wide range in merit. On the one extreme is the title of the program for the testimonial banquet to Ben Barker. It is set in Goudy Old Style, a face which has peculiar merit in small commercial display forms, booklet covers, titles, and the like. This is the best item of the collection. On the other extreme, perhaps, is "All Hail Fragrant Coffee." Because of the use of three cuts, the ornamental details of underscoring the main display and the initial serve only to add display spots to attract and also confuse and distract the reader. The text matter is spaced much too widely both between words and lines. If it were set more solidly the lines could be shorter and the white space adjacent would conform more nearly to the amount at top and bottom, for, as arranged, the white space of the design is not at all well apportioned. Neither is the matter between the cuts of the two packages. With so much space between these lines and so little between their ends and the cuts alongside, a diffused weakening and confusing effect results. The color in which part of the cut at the top and the

main display lines are printed, a yellow, is, in fact, drab and unpleasing. Two colors would have sufficed and made a more pleasing appearance. With Goudy Bold used for the subordinate display and with the Cheltenham Wide used for text, the bold instead of the light Goudy should have been used for the main display, especially since it is printed in color. Italic capitals, varying in slant as they do, make spacing of certain letters necessary, as witness the head "Ship Ahoy" on the Kiwanis announcement. As set, naturally, the full letters of uniform slant in the first word seem crowded and the more open letters in the second seem to be letter-spaced, though they are not. In particular work it is common practice to mortise letters like "Y" and "A" to make them fit closer, but where the expense of that is impractical the closer letters should be let-

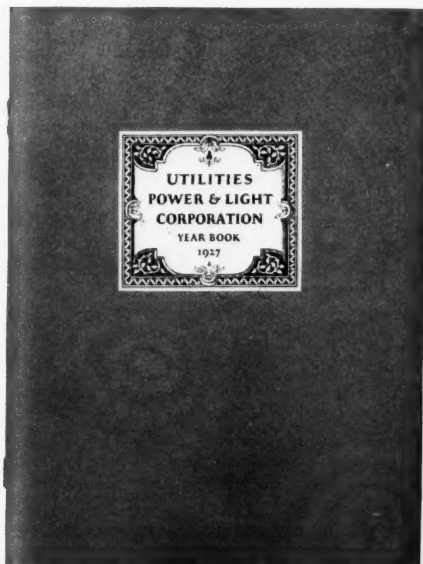
ter-spaced to make the white between all letters seem the same. That could have been done in this instance, because space between words is wider than necessary and, in addition, there is nothing to prevent the line being longer, for it is shorter than the lines of text below. On the otherwise attractive title of your own folder, on which the radio aerial is shown at the top of the building, the rules at the end of the short line "Limited" are extraneous, unnecessary, and detract rather than add to the appearance of the page. On the inside, with everything else centered, the heading should also have been centered. If, as you doubtless thought, the line was too short to look well in the center it might have been set in larger type; in fact, we consider the size of the design is such as to warrant that. Again, do not underscore what is already the most prominent display in a design. Save that medium of emphasis for some line that for one reason or another must be small.

HAROLD F. IRBY, Indianapolis.—There is no doubt about it—the arrangement of the Kratzer letterhead is ingenious. But the ornament quite decidedly overshadows the type. If the ornament were printed in a tint, however, its effect would be heightened and the type given a chance at the same time. The lower panel should have been deeper so there would be an even margin around the line of type. We also suggest the possibility of arranging the address in two instead of one line to more uniformly distribute the white space in the triangular panel. We are reproducing the design as you printed it, also in two colors to show how essential a second color is in cases like this.

The New York Times, New York city.—Your book, "Manual of Typographical Standards," is, first of all, a fine book, the binding being practical and the typography sensible, pleasing, and eminently readable, although, of course, where lines are full length they are rather too long to be easily followed. The essential format, however, made it impractical to have two columns on some pages, so we must forget that one defect. Better even than the book itself is its content. Being an exposition of the requirements in



Letterhead submitted by Harold F. Irby, Indianapolis, above, and a reprint in two colors to show how the type which in the one-color specimen is dominated by the ornament is made to stand out through the contrast provided by the second and lighter color. Note also how, with ornament in color, the line in the bottom panel may be centered.



Cover design (left) by Paul Rensinger, Chicago. The cartouche is printed in black and red-orange on a white label and glued onto a hot-stamped panel in the rough light soft blue cover paper. The book, which is equally handsome throughout, was produced by the Lincoln-Lilly Printing Company, Chicago. At right: Very unusual, catchy, and impressive cover of *The Three Circles*, house-organ of Evans-Winter-Hebb, Detroit. Original in black, green, and blue-violet. Lettering, in reverse, is white.

cuts, type, and lettering to gain insertion in the *Times*—all to the end that advertising therein may be well printed, clear, and, hence, restful, and the paper itself attractive and cleanly printed—it is a compendium of information on good newspaper production. Any publisher, every typographer, and all printers will be the better for reading it. The *New York Times* is doing a wonderful thing in thus pointing the way to better newspaper typography and printing; we hope the example will be followed by many others now that the *Times* has so ably shown how it's done. More power to another pioneer.

PONTIAC PRINTING COMPANY, Pontiac, Michigan.—The specimens you submit are very satisfactory, the folder, "Opportunity Knocks," being especially good. Several others are excellent in layout and of interesting design, but fail to be completely effective because of one detail—type combinations. The error affects the card for the Ross Auto Finance Company decidedly, the neat italic of the name contrasting unpleasantly with the light-face Copperplate Gothic. It would be difficult to find two styles more decidedly different in shape and general feeling. The type group is too high. The same lack of harmony affects, less adversely, the stationery forms for McKee, which are otherwise distinctive and effective. The folder, "Released to the Public," would be improved if the margins of the title page were wider; while there is plenty of white space up and down, the lines are too long for the width of the page or fold. An effect of crowding and bad distribution of white space results. Owing to the size of the body type and display the three pages of the first inside spread also look crowded, although, because the type is smaller, the two pages on the outside spread (with the title) do not give that effect. There is ample white space on the large inner spread—in fact, out of proportion to the smaller pages. That is not of material consequence, however, but the white space is not well distributed; the body type is quite solid. Better less white space around the edges and more between lines. Indeed a more careful layout and studied distribution of white space would have made the use of larger type possible for the opening group without any effect of crowding. Presswork is excellent.

WALKER & Co., Detroit.—"The Gay Nineties versus the Teeming Twenties" is an unusually interesting booklet. The copy, in which a contrast drawn between life in the 1890s and the 1920s is turned to good account in advocating outdoor advertising, is interesting and impressive. Three of the four inside pages are exceptionally well handled, and we are positive the desired "atmosphere" could have been achieved with less of the incongruous on the other text page, the title and the cover, although it is not. The line, "The Teeming Twenties," on the title page is too long; it not only looks bad from the standpoint of the scant side margins but results in a printed group that is not in proportion with the shape of the page. The oval illustration contributes toward this fault; if it were the narrow way instead of the wide way, and if the one line referred to above were rearranged in two or three, the same quaint lettering and illustration would score more effectively. Inconsistencies of design detract from the merit otherwise shown. The cover is less objectionable, but there are more changes in styles of lettering than necessary and to look well, even considering the style. Colors are exceptionally pleasing; indeed, as a whole the booklet is outstanding because of its character and the unusual excellence of three of the pages.

THOMAS R. BELL, Minneapolis.—The specimens of monograms—done, as you state, in "emo-

grave"—are interesting and, so far as workmanship is concerned, satisfactory. Some of the initials are more involved than even monograms should be.

PAUL V. GREEN, Hollywood, California.—Novelty distinguishes some of the specimens you send, and all of them are reasonably attractive. The front of the folder for the Phelps Terkel College Shops, around the feature oval illustration of which silhouettes of the same swaggering collegian are printed as a tint background, is especially clever. We admonish you, however, that the use of red ornaments in lieu of punctuation points throughout the text on the third page is confusing, the more so since there are wide gaps of space wherever they appear, which, furthermore, in spotting the page, makes it

unpleasing. The same text, set correctly in the conventional manner, would be much better; in fact, there is sufficient good novelty on the title for all the attention arresting and interest arousing necessary. The blotter for Toberman was likewise set as if it were not intended to be read, all the considerable matter being set in large size of capitals, closely line-spaced. "The Last Drop" folder is excellent—very clever, in fact.

KESS & HARRIS PRESS, New York city.—We receive many house-organs from printers, so, unless review is especially asked for, we do not make it. We do not recall having ever seen *About Direct Advertising*. It is a very fine house-organ, however, at least from the standpoint of the cardinal features

of printing, typography, and paper. There is just one serious fault: the type page is too deep in relation to the paper page; the bottom margin is considerably too small. The back margin is rather too wide and the top one is somewhat too narrow. Margins around a page should increase in width in this order: back, top, front, and bottom. The initials are too deep; they should align at the bottom with the bottom of the last line at the side.

DICKS & Co., St. Johns, New Brunswick.—The possibilities afforded by the very interesting layout of display features are not made the most of on your letterheading in consequence of the use of three styles of type, two of which are related and harmonious chaste romans; the third, Copperplate Gothic, contrasts disagreeably with the other two. The name "Dicks" and the line "and Company Limited," all constituting the name of the firm, should be in the same style. If more than one style of type is to be used for the small amount of copy characteristic of a letterhead the two used—should be related in design, shape, and "feeling." Don't forget that in one style, roman upper and lower case, roman caps, and italics upper and lower case—italics always in lower case—give just that many display distinctions—enough for any need.

DOUGLAS C. McMURTRIF, Chicago.—"A Parable for Printers" is an unusual booklet; the striking and unusual cover commands instant attention and interest. The brief copy of the message is spread over the twelve pages of the text, a few words to each, leading on and

on from point to point until the name of your client, the Rapid Roller Company, appears on the final page. The private type face adds character and distinction; in fact, as a novelty it is unusual and, for an uncommon style, it is legible. We should like to have seen the type used on the cover instead of the weaker lettering in which the title is done—in lower-case, of course, rather than all caps.

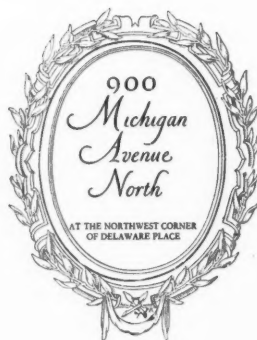
F. B. FORR, Tampa.—Though the small groups on the first leaf of the inside of the booklet for the First National Bank are placed slightly too low, and there is usually rather too much space around initials, these are slight details considering the uniform excellence of the typography throughout. Presswork is excellent. It is regrettable, however, that the first thing one sees is not in keeping, for although the cover is not at all bad, and in a sense is impressive, it is not up to the artistic standards of the inside. It would be just as strong in display, and as impressive in that sense, if the lettering of the several lines thereon were in the same shape. The more pleasing appearance would even contribute to its display effectiveness. Such variation in the width of lettering as is evident between the lines "Trust" and "Department" is not at all proper. If the former were of regular shape, like the latter, it would be shorter, but not too short, especially if the group, "The Trust Department," were raised to the proper position. It is now too low.

## An Unusual Co-Operative Building



900 MICHIGAN AVENUE NORTH  
A Permanent Home • A Remunerative Investment

ISSUED BY  
THE DIRECTORS OF  
900 MICHIGAN AVENUE NORTH  
BUILDING CORPORATION



Title page above and design of small title, the latter showing Paul Rensinger, designer, at his best. From de luxe brochure prepared by the advertising agency of Aubrey & Moore, Incorporated, Chicago. Printing in black and golden brown (dull orange) on heavy, coarse-textured, "hand-made quality" white paper.

## PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

### What a Waste of Silver!

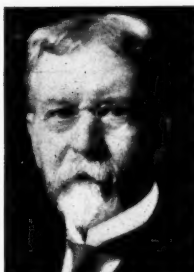
Being invited to visit a leading photoengraving plant where pride is taken, as the foreman said, "in not missing a trick," I noticed that every copyboard and copyholder was covered with white paper as a background for the copy to be photographed. Asking why this was so, the answer was: "Well, our photographers want it and we have always done it."

*Comment:* Of course, it is a common practice, with nothing to commend it. If every photoengraver who reads this will blacken his copyboard and use black paper in the copyholders he will find on development of the negatives greater intensity than if he had to develop each time the whole white paper background as well as the white paper copy, for the simple reason that when developer is flowed over an exposed wet plate it combines with the free silver on the wet plate to make visible the action of light on the white paper. If there is but a small area of white paper to develop, the silver will build up the image to a greater intensity than if the white paper background is added to the area to be developed. Just try as an experiment and expose the same copy for the same length of time against a black background and then against a white one and note the difference in the intensity of the image. Photoengravers rub away the collodion film containing this white paper background, thus sending down the sink much silver that should have gone into intensifying the image.

### The Halftone of the Future

William Dana Orcutt in his new work, "The Kingdom of Books," page 174, predicts that in the highlight halftone lies the future of book illustration. He says: "The halftone plate has won for itself a triumph unequaled by any of the preceding processes, yet I venture to predict that within another decade its use will be confined almost entirely to newspapers. I firmly believe that for books, for the highest grade of advertising brochures, and even for magazines, the halftone, with its screen over even the lightest tones, will be replaced by the highlight halftone, from which the screen is eliminated, where tones occur which are as light as the paper on which it is printed. Difficulties in presswork are largely simplified by the elimination of this seemingly useless screen area, and a highlight halftone plate can be printed on paper freed from the artificial chalk surface and thus come closer to coordinating with type."

*Comment:* All of which is true and beautifully told; but Mr. Orcutt will have to educate the present generation of pressmen into the old wood-cut printer's method of overlay cutting before highlight halftones can be printed properly. From the photoengraver's observation it is inadequate skill on the pressman's part that holds back the more general use of highlight halftones.



Stephen H. Horgan

### Duographs Again

B. F. Enschedé was one of the distinguished foreign visitors at the Graphic Arts Exposition, New York city. He represented John Enschedé en Zonen, Haarlem, Holland. If photoengravers could only see some of the prints which Mr. Enschedé calls "Duplex Autotypie," which is their term for our duographs, they would immediately make some duograph halftones and print samples to show customers and increase business.

After a halftone negative is made from any fine photograph at the usual forty-five-degree angle, with registry points on the photograph, make a second negative with the photograph turned so that the screen dots will be at an angle of ninety degrees. Etch and finish both halftones. Prove the ninety-degree halftone — that is, the one with the screen dots — vertical and horizontal in a very light gray ink, print over this the forty-five-degree halftone in a strong ink and then compare the ordinary halftone proof with the duograph result and you will become a duograph enthusiast, as this writer has always been. Photoengravers are missing business that will go from the two-color type press to the offset press if they do not experiment and get acquainted with the beauty of duographs when printed in inks with a trace of color or a color and a tint.

### The Model Photoengraving Plant

The question has been asked, particularly by foreign visitors, where a model photoengraving plant may be found. A definite answer to this would get this writer into trouble. While on the subject, let us consider the New York Times photoengraving plant: As you enter it, the first thing noticeable is the absence of chemical odors and acid fumes, proving that the ventilating system is perfect. The floor is of such thick linoleum that one feels he is walking on rubber soles as well as heels. Darkrooms have white and amber lights which replace each other instantly. Two silver baths are kept in working condition in each darkroom. The cameras make one to four negatives on a single glass. There is a hot and cold water union at each tap so the operator can have the water at any temperature he pleases — a valuable feature on winter nights, as the warmer the water the quicker it washes the negative free of surplus chemicals. The negative turning rack has a copper gutter to catch the drip. There is an electric drier, whirler, and an electric stove for burning in the cold enamel, the advantage being that the heat is applied to the top of the plate where the enamel is. A compressed air hose is at the operator's hand when needed to blow drops of water from negatives or metal plates. Acid carboys are stored in strong, deep, tar-lined wooden tanks partly filled with a powdered alkali to neutralize an acid leak if one should occur. The acids are forced out of carboys by air pressure. In the different

departments is the most improved machinery and apparatus. There are two shower baths for the artisans' use. The plan of the plant should be credited to E. N. Dart, the art director. Photoengravers everywhere may get suggestions from this plant for the improvement of their own.

#### Hunter-Penrose, Limited

The above is the new title of the old firm of A. W. Penrose, known to photoengravers everywhere through the publicity it received from the writings of William Gamble. Penrose, it will be recalled, kept a "chemist's shop" where Mr. Gamble, a newspaper man, went to buy chemicals for his amateur experiments in photoengraving. Gamble persuaded Penrose that photoengraving was a rapidly arriving business with a great future which would require a supply house to furnish it with chemicals, materials, and apparatus. Penrose gave Gamble an opportunity to prove the faith that was in him by giving him charge of such a branch of the business. It was expected to be only a tail to the dog, but eventually it became the whole dog. Gamble made the house of Penrose internationally famous through his catalogues, booklets, periodicals, lectures, *Penrose's Annual*, etc., so that branches were required in many countries. The photoengraving business owes William Gamble a debt it can never repay. It is gratifying to learn that he is retained by the consolidated company as a technical adviser and consultant. The good wishes of photoengravers go with him wherever he is.

#### Claybourn Wet Ink Proving

At the recent Graphic Arts Exposition in New York city the Claybourn multicolor proof press was a most attractive feature. This was evidenced by the great number of visitors who crowded around to witness its operation. The writer was asked many times during the exposition and since for an opinion on the value of this press to photoengravers.

*Answer.*—For photoengravers who specialize in three and four color halftone plates for wet printing it would seem that such a press would be a necessity, and the best indication of that is that they are adding this press to their equipment. Many of them have already sets of three and four job or cylinder presses on which they can do proving with wet inks, each press taking care of one color. Then there is a proof press in the market with a single bed and three or four sets of separate inking attachments, one for each color. The photoengraver with only an occasional set of three or four color plates to make can still use wet inks on his Washington proof press. There is such an increasing demand for four-color halftones that as years go by it may be found that Claybourn has foreseen the rush of color proving and has prepared for it in advance.

#### Pantone Patents

"Photoengraver," Boston, asks: "I have tried mercury treatment on an unetched copper plate with an enamel print on it and found a proof can be pulled from it in printing ink. I should like to go further with it if there are no patents on it. Is it not an old process and unpatentable?"

*Answer.*—The fact that certain flat metal plates amalgamated with mercury in areas will repel printing ink, where the amalgam is, has long been known. Roger Cunningham, Kansas City, called attention to Professor Husnik's "Die Heliographie," 1905, pages 118 to 131, where it is described. William Gamble shows how John Henry Noad in his British patent 9004, 1895, used copper plates on which a thin film of iron was electrically deposited. An image is laid down on this iron surface with a resist, either by direct drawing or transfer, or by a photographic method. The bare parts of the iron are etched away, leaving the copper bared, which is then amalgamated with mercury and consequently will not take ink. The inventor says: "The ink in this process takes in the most satisfying way on the iron surface and the most perfect repulsion

of ink occurs where the amalgamated surfaces are, these keeping perfectly clean under the inking rollers." He replenishes the copper surface with mercury from time to time, or charges the rollers with mercury which replenishes the copper with mercury sufficiently to repel the ink.

What Mr. Trist's patents are has not as yet been disclosed. He appears to have taken the known principle of mercury and its amalgams repelling printing ink and by improvements put it into practical use under the name "Pantone." What these improvements are we shall soon know.

### Notes on Offset Printing

By S. H. HORGAN

#### The "Australasian" Pictorial

A few more copies of the pictorial supplement of the *Australasian*, Melbourne, Australia, have been received and they show much improvement over those noticed in this department for May, page 248. T. H. Brown, superintendent of the web rotary offset press on the *Australasian*, is now printing in two colors and the results are excellent. He is using the duotype principle; that is, he is photoprinting on two grained zinc plates from the same halftone negative, with skilful masking and retouching on each photoprint. The photoprint used for the black is crisp and contrasty, while the photoprint for the tint plate is heavier and flatter. Whether the press-printed dots register on each other or not, there appears to be no trace of moiré pattern. Offset printers everywhere can learn much from the other side of the world when they remember that this is the largest web offset press thus far constructed.

#### Negatives for Neokol

"Old Reader," New York city, writes: "We would value greatly any advice you can give us regarding Neokol. This solution would be valuable in our plant, as we photo-print on the grained zinc from a positive, thus getting a negative image on the metal. By manipulation we have worked out here we transpose this negative image to a positive one, which gives us satisfactory runs. Neokol appealed to us through the claim made for it that during development the highest dots in a halftone can be reduced to any degree desired, or removed entirely by continuing the solvent action of the developing agent, doing for the offset platemaker what the reëtcher does on the photoengraved halftone. In our experience Neokol is uncertain; sometimes dot reduction can be done to a degree and at other times it fails. Staging by stopping out selected areas will not answer our purposes, for we want to develop our halftones with the gradations from shadow to light preserved."

*Answer.*—The answer to this query, being of interest to many readers, is printed here. One reason Neokol fails at times when reduction of the highlight halftone dots is attempted is due to using halftone negatives intended for photoengraving, these being as "hard" as stencils when photo-printing from them. If, on the other hand, a "soft" negative is tried, the result will be much different. When making a halftone negative the halftone screen is out of focus, so that the dots in the negative have a soft fringe around them. If this negative is intensified properly without dissolving this fringe, as in a photoengraver's negative, such a soft negative can be used for photo-printing on Neokol and the highlight dots can be reduced considerably. Experienced photographers who have made negatives for photolithography and photoengraving understand the difference in the negatives required by these two photomechanical methods. Photographers working for offset platemaking are now learning that they can "get in the negative" satisfactorily the highlight effects required without depending on "submarine" or other methods of development.

# HOW TO SELL PRINTING

A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

## Can Advertising Replace the Salesman?

It all depends on the class of buyers you want to reach and the kind and character of printing you have to sell. Advertising has brought in printing orders, independent of any personal contact on the part of the printer or his salesmen. However, when we stop to realize that printing is a manufactured product — is not merchandise — but must be made to order, we can see how necessary it is for personal contact between the printer and the buyer.

Read over the two questionnaires in this department this month and you will see how important it is for the printer to have first-hand knowledge of a firm or buyer if he is to render even the most superficial kind of creative service. And, as an aside, I will say that there are perhaps less than ten printing organizations in the entire United States who do render a creative service for their clients that is worthy of the name. There are several hundreds of the "superficial kind." Any printer who thinks advertising will go out on the highways and byways and bring in business is seriously mistaken. "Advertising," as Elbert Hubbard said, "is telling the people who you are, where you are, and what you have to offer in the way of skill, training, talent, or commodities." Get that; it is telling the people — not selling them.

Do you know that if you took the advertising away from the average department store it wouldn't go out of business or shut up shop? Experts who know estimate that only fifteen to twenty per cent of the average volume of sales of the average department store can be credited to advertising. If this is true, why should it advertise at all? The reason is that the extra fifteen or twenty per cent of business that advertising brings pays the profits for that store. The other eighty or eighty-five per cent earns just enough to meet overhead.

There are many other examples that could be used, but the point is that advertising can and does produce business. Not in a spectacular way, as most beginners in advertising hope, but in sure, steady business.

Send out a new salesman on a cold call, that is, calling on a number of new prospects that never heard of you as a printer, and see how many orders he will bring in the first week, month, or even year. Mighty few.

But send out a new man to call on a list of prospects who have been on your mailing list for at least ten months or a year (*not less*) and you will find he will be able to secure some nice business; enough, perhaps, to pay for the salesman's expenses.

Next, send out a salesman who has some acquaintance with the trade. Give him a list of prospects who have been receiving your advertising or house-organ regularly for at least ten months and he will not only pay for his expenses but will show a profit. Take away from this man the support of your adver-

tising and he may continue to get some nice business; but slowly and surely his accounts and volume of business will fall off because the advertising has been removed. On the other hand, give this salesman the right support and backing with advertising, and from year to year he will continue to bring in an ever-increasing volume of business. The answer, then, is that personal salesmanship is more necessary than advertising if a printer must choose between the two. But rather than have two salesmen and no advertising, he should have one salesman and back him up with advertising — steady monthly advertising that will keep him and his firm name fresh in the prospect's mind between the salesman's calls.



Roger Wood

There are too many printing shops in the United States that are operating on a small margin of profit. I don't mean the price-cutter alone, but the average progressive printer who knows the mechanical side of the printing business but doesn't know enough about sales and costs. If the owners of these shops would only realize that the right kind of advertising will bring in enough extra business to show a decent monthly and yearly profit, the printing industry would take on new life.

Suppose a print shop is able to show a net profit of six per cent at the end of the year. If you were in some other line of business, you'd think that was a mighty slim margin, wouldn't you? And yet there are hundreds of commercial shops that can't show four per cent net a year steady.

Advertising can and will help these printers. If it only brings in an additional net profit of eight per cent, the printer has a net of from twelve to fourteen per cent. That does not mean that advertising has trebled his gross volume of business during the year; it does mean that advertising has helped to increase the volume over and above what it would have been and that this increase did not materially increase overhead or investment. Hence, just a fair increase in volume would bring the printer's net profit from the possible four per cent to the possible twelve or fourteen per cent.

It is easy for people to confuse kinds and purpose of advertising. Many people read the daily papers, see special sales announcement of some department store, and know that the next day will see a flood of people clamoring for bargains because of the advertising; they wonder if this same quick response can not be brought in to a printer. It can't. Don't expect it and don't expect advertising to stand alone either. It should be followed with personal calls just as the personal calls need advance advertising to "break down sales resistance" — to do the missionary work.

Advertising has been defined as attention, interest, desire, and action. There is one more factor necessary for most lines of business but especially for the advertising and selling of printing, and that is *confidence*. I mean that there are five steps

necessary for a printer's advertising, not four: One, attention; two, interest; three, desire; four, confidence; five, action. You can reasonably expect your advertising, if it is properly planned, to take care of numbers one, two, and four. Leave three and five for your salesmen, and you will have a perfectly coefficient unit in the marketing end of your business.

The smaller printer who does not employ salesmen but calls on the trade and prospects himself does five-fifths of the burden of selling himself, while advertising would do three-fifths of the job. By advertising he will find new prospects who are interested and who know of him before he calls.

By the way, this three-fifths of the job that advertising does is done more thoroughly and efficiently and at much less expense than if the entire job were left to personal sales calls.

### *Actual Practice*

This month read over the two sample questionnaires carefully; then select one line of business, preferably that of one of your customers with whose business or products you are more or less familiar. Make up a questionnaire of your own with that particular customer's business in mind.

When you have finished the questionnaire, get the answers. Get them clearly understood, even if it takes two or three paragraphs for each one.

Don't worry about planning a campaign. The purpose this month is to get an understanding of what facts we can learn about a business. Take two or three days if necessary to prepare your questionnaire, then two or three days more to get the answers.

This is one of the most important steps in this series of articles. Don't neglect it.

### *Business Analysis*

(Continued)

QUESTIONNAIRES.—Have you ever read the tremendously dramatic biblical story of Belshazzar's feast? No matter, I'll tell it again.

The mighty king was the central figure of a great spectacle, which included his lords to a number of a thousand and his wives and concubines. They were feasting and making merry in the great hall of the palace and his power and dominion seemed secure. Suddenly, against the wall appeared the fingers of a hand, which wrote on the wall above the great candlestick the momentous legend in which Daniel read Belshazzar's doom after soothsayers and astrologers had failed to make interpretation. Belshazzar had been weighed in the balance and had been found wanting. That night the business of government in Babylon passed into other hands.

No doubt Belshazzar deserved all he got; but the story appears in the Bible not alone as a matter of history but also because it contains a lesson, a moral.

Many printers, large ones, too, scoff at the idea of a printer or a printer-salesman rendering service work for a client. They know that many good-sized printing plants have tried to establish a creative service department, but like Belshazzar passed out of the picture while others succeeded and are going strong.

No business or industry stands still. The printing industry will undergo more of an evolution with regard to marketing and selling printing during the next ten years than it has undergone in the mechanical end during the past quarter of a century.

Undoubtedly there will be some quite large printing plants which will remain printers just as they are today or they may work with outside creative advertising organizations. But there will be a large number, a majority of big printing organizations, which will be big because of their service departments.

How does a creative service department function? The answer is bound to be unsatisfactory. Let me preface it with

the statement that there are perhaps seventy-seven colleges and universities which include a course of advertising in their curriculum. Yet no two schools handle this course of study in the same manner. There are perhaps two hundred recognized advertising agencies in the United States, and while they have a code of ethics just as the master printers have, each agency functions in its own individual way. So, too, with creative service departments of printing organizations. Each may have the same primary objective, yet each in turn is basically and fundamentally different.

In most service departments the questionnaire is used to acquire a foundation or understanding of a client's problem. There are questionnaires and questionnaires. No two are alike, unless they are plagiarized copies.

As to the merits of the use of the questionnaire in analysis, practically every reader will have a decided opinion, but a majority will favor it.

Frankly, I don't, because I contend that each problem is individual and no stock or stereotyped questionnaire will do. However, there are many readers of this department who perhaps are not familiar with the questionnaire, so an example or two might prove helpful. Don't adopt either of these examples. If you feel a great urge to have a uniform questionnaire, create your own; these two may be helpful:

#### QUESTIONNAIRE NO. 1

##### *A Brief Outline of Your Business*

Firm name?.....Established.....  
Partnership or corporation?.....  
What was the original purpose?.....Present purpose?.....  
Original capital?.....Present capital?.....  
Do you work with an advertising agency?.....  
Have you an advertising appropriation?.....  
How is it budgeted?.....

##### *Your Product*

What is your product? Is it a staple, novelty, or service? What is its purpose? What general or specific need put it on the market? Are there similar products used? Is your product seasonable? What advantages or points of superior merit does your product have in relation to competitive products?

What is the retail selling price? How does the price compare with competitive products? Do you operate on an accurate cost system and, if so, how was the retail price arrived at? To what extent do your competitor-products in this field advertise?

What is the average unit of sale to jobbers, to dealers? What is the minimum sale quantity of your product (dozen, gross, pounds, barrels, etc.)? How long has your product been on the market? How long have competitive products been on the market? Which, if any, product dominates the market? Why? Do you consider your product in any way superior?

##### *Your Present Market*

How does your product reach the ultimate consumer? Do you depend on jobbers? Sell to dealers? Direct to consumer? If you sell direct, do you sell by mail or house-to-house canvass? Do you sell through agents? Do you maintain warehouse stocks anywhere besides at the factory? Do you have any exclusive contract with agents, jobbers, or dealers? Is your product made to sell at a definite price? In what way do you try to maintain a stabilized price? What is the differential between your sales price and the final selling price? What identifies your product — size, shape, color of package, distinctive wrapper or label, weight?

Is your market limited to local territory, interstate, national, or international? What market have you found the most advantageous in the past? Can you give the reasons for this?

How do you place your product before your market — by personal solicitations, direct-mail, trade journals, class or other

publications, newspapers, national magazines, street car advertising or outdoor advertising? Have you checked returns from these mediums? What medium has sold the most goods?

What has been your basic selling appeal? What is the most stubborn element of your competition? How many sales opportunities (inquiries or leads) did you have last year? What per cent of these did you sell? What was the motive that closed the sale for you—price, quality, service, friendship, accessibility, aggressive salesmanship, personality of executives, or entertainment?

What percentage of your customers have you lost? What percentage of repeat business does your product enjoy? How many new customers did you gain last year? How many old customers did you lose? Do you think your loss of old customers was normal? If your loss of customers was high, what caused the loss? What was the reason for it?

#### *Potential Market*

To what class or group of people does your product appeal? How many prospective customers in each field or group? Can they be separated or listed geographically, by trade, by age, by individual? How much of this market are you covering? Are there any restrictions such as trade customs and transportation that keep you from expanding?

What is your present gross volume? How much additional business can you handle with your present capital investment and equipment (exclusive of sales organization)? What particular group, territory, or sections have you found most responsive to your sales appeal? To your advertising? Can you give the reason for this?

How many uses has your product? Have you attempted to find new uses? Would additional uses, if found, necessitate any radical changes in marketing policies or in the appearance of the package? Do you make or sell competing or overlapping products? Do you make any companion products? How well established or entrenched are your other products? Have your other products any relation in any way to the selling or marketing of the products you contemplate advertising?

Have you developed any sales outlets other than the accepted channels of marketing? Were your old dealers receptive to your product? What market would you like to reach? Would this new market necessitate any changes in your present or future sales policies?

#### *Past Sales and Advertising*

How many salesmen have you? Is this number more or less than you have had over a period of time in the past? Do your salesmen work on "cold canvass" or on leads? Do they work on salary, drawing account, or commission? What training do they get before calling on the trade? How many calls do they make a week, on an average? How many calls a sale? Have the salesmen authority to make special concessions on price for quantity purchases?

If you have used trade paper, newspaper, periodical, or outdoor advertising, what coverage did you have? How large a reading public did you reach? What medium of advertising did you find the most effective?

What sales appeal or appeals have you used? What sales appeal have you found the most effective? Have you an advertising department? How does it function? Have you compiled or checked your mailing list lately? Have you divided your list? How many names on your list? Are these names individuals or firms? If you have an advertising agency connection, how long have you been with this particular advertising agency?

To what extent have you used direct-mail advertising in the past? Do you plan your direct advertising activity on an annual budget basis? How was the basis of this budget determined? Do you issue a catalogue? Do you issue a house-organ? Is (or was) it an internal organ for employees and stockholders

or is it sent to the trade and to your prospects? What is its circulation, its cost?

Have you used direct mail to get leads for your salesmen? Did you use direct mail to make sales? What has been the nature of the campaigns—form letters, four-page letters, package and envelope inserts, booklets, broadsides, bulletins, trick or novelty folds, folders?

Do you know your sales cost? Do you know how many calls your salesmen make and what is the cost a call? Do you know what is the cost a sale made by your salesmen?

If you are using newspaper, magazine, or trade paper advertising, how many different publications carry your advertising? What field or territory do they cover? What is their individual circulation? Combined circulation? What is the unit of cost a thousand of circulation based on the milline measurement? How many inquiries do you receive from this advertising? Do you key the advertisements so you can tell what magazine and what issue produces the inquiry? Can you tell the cost of each inquiry in relation to the cost of circulation in a given magazine? What is your average cost of each inquiry from all mediums? What is the percentage of sales in relation to the number of inquiries you receive?

*Direct Mail.* Do you keep a record of the number of pieces bought, such as letterheads, booklets, folders, etc.? Do you keep a record of the number of pieces mailed and on what date? Do you know your printing cost, handling and addressing? Postage? Number of inquiries? Cost of each inquiry? Number of sales from direct mail? Cost for each sale?

Of course, this chart is purposely broad to give a general idea of the nature of a questionnaire. If you take the trouble to read each question, you will see that each one has a very definite purpose, although broadly stated.

#### QUESTIONNAIRE No. 2

Name of concern? Business? When established? Present annual volume of business on product or service to be advertised? What is the nature or kind of product or service? Is it new or old? Seasonal or permanent? Staple, luxury, or utility? What are the present methods of distribution: jobber, agency, dealer? What is the sales price (unit of sale)? What is the gross profit on each sale to you? What is the average selling price or "mark up" by dealer or retailer? Have you ever sold direct to consumer by direct mail?

How many salesmen have you? What percentage of your possible prospects do you sell? How often do your salesmen call on their lists of customers and prospects? Is there any logical or potential market not covered by your salesmen? What percentage of your present customers give you the bulk of their business? How much does your average customer mean to you in annual sales volume?

What form or forms of advertising have you used? What results? How many dead or inactive accounts on your books? If your products are sold by salesmen, do you prepare the market for them (create live leads) with direct advertising? Have you a mailing list, and is it up to date and complete?

What are your most serious sales problems? Can they be overcome in part by a change in sales or marketing policies? How does your product compare in appearance, quality, and price with competitive products?

How far can you expand with your present capital and equipment if sales volume shows definite and healthy increase?

These two questionnaires may serve to give you a better understanding of how thoroughly and completely a printer or merchandising counselor may get a picture of a business. Even if it is possible to use a questionnaire and secure an answer to the more pertinent questions, there still remains the necessary analysis before any definite plan can be formulated.

*(To be continued)*

## FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

### GREAT BRITAIN

THE London Society of Compositors has a membership of 14,800, according to its last annual report.

PRINCESS VICTORIA, who has just passed her fifty-ninth birthday, is one of the many distinguished people who have found in bookbinding a medium of self-expression. She has several times exhibited good specimens of bookbinding craftsmanship.

THE English seem to become more and more a reading public. At a recent conference of news agents at Great Yarmouth it was stated that in 1907 the sales of newspapers amounted to £12,940,000; in 1912, £13,603,000, and in 1924 they had risen to £44,964,000.

THERE were only four trade disputes in the paper and printing trades last year, which affected 1,400 workpeople, representing 42,000 working days. In 1925 there were seventeen disputes, which affected 19,200 workpeople and set them back 136,000 working days.

THIS year is the centenary of the Printers' Pension Corporation. On December 3, 1827, a society was formally established under this name, "for the relief of aged, infirm, and distressed workmen and their widows, in the several branches of the printing trade." The society was due to the efforts of George and Charles Sears and their employer, John King, printer, of College Hill, London.

### GERMANY

THE Leipsic Typographic Society recently celebrated its fiftieth birthday.

MUNICH has 180 printing offices with about four thousand employees. Thirty-two rotary presses are in use. In respect to the production of books, Munich stands third among German cities. It has 140 publishing and bookselling concerns.

IT HAS been found, through a tabulation of information, that 64.8 per cent of German newspapers use eight-point type for reading matter; ten-point, with a percentage of ten, is next in favor, after which follows six-point, whose percentage is a fraction less than ten.

THE *Deutscher Drucker* for June contains an eight-page insert composed on the new Typar typewriter-typesetting machine. We have heretofore had our doubts about this machine being able to produce a presentable page of reading matter, but they are dispelled by a glance over these pages. The alignment, spacing, use of italics, etc., make

of it quite a competitor of the linotype and monotype systems of composing. The type face used for the specimens is a handsome and very readable roman style.

THE Bauer type foundry of Frankfort-on-the-Main is sponsor for a kinematographic film showing the evolution of a printing type. It illustrates the designers, engravers, matrix makers, and type casters and dressers at their work. The Bauer foundry was begun some ninety years ago and is counted among the leading type-producing concerns of Germany.

THE subcommittee of the German Industrial Standards Commission which deals with graphic matters has now decided upon standard widths for figures used in tabular matter. The widths (or "sets") are fixed as follows: Six-point body, four-point set; eight-point body, four-and-one-half-point set; nine-point body, five-and-one-half-point set; ten-point body, six-point set; twelve-point body, seven-point set. Four varieties of figures are included in the specimens presented: ordinary roman, medium heavy roman, bold-face roman, and ordinary italic or cursive.

### FRANCE

FROM August 8 to 13 there was held at Paris an International Typographic Congress, organized by the International Typographic Secretariat.

THE Academy of Inscriptions and Belles-Lettres has just awarded a prize of 1,000 francs to M. Polain for his work titled "Typographies of the Fifteenth Century."

FRENCH imports of printing machinery and accessories are estimated to average annually about \$2,000,000. Of this Germany supplies fifty-five per cent, the United States twenty per cent, and England fifteen per cent.

THE Delmas Imprimeries at Bordeaux and Paris favor us with a copy of "Le Pin," a special 162-page number of *Le Sud-Ouest Economique*, in a part of which the production of paper from pine trees is discussed. The manufacture of paper from such pine woods appears to be a large industry in southwest France.

THE Association Corporative de la Publicité has started a subscription for funds to erect a monument for Francois Thibaudeau, a noted printer and the author of "Lettre d'Imprimerie" and "Manuel de la Typographie Moderne." He was an honorary president of the association. His death occurred in 1925.

### FINLAND

THIS country has 175 printing offices, of which 144 are organized as companies. Some 4,700 persons are employed in the industry.

### PALESTINE

THE editor of the *Doar Hayom* of Jerusalem, I Ben Ari, intends to start a Hebrew periodical to be printed in Roman characters, for those who can not read the Hebrew characters as now used.

### POLAND

A GRAPHIC ARTS school will soon be established at Warsaw, that city and the state furnishing the necessary funds. Youths of fourteen to sixteen years, coming from the primary schools, will be admitted.

### CZECHO-SLOVAKIA

IT HAVING recently been announced that a Japanese inventor in Tokio was casting type of glass, it is now recalled that Wilhelm Pilz, in Gablonz, Bohemia, cast glass type in 1896. In view of their lightness, durability, and ink-taking property it may be wondered why glass types have not gotten into extensive use. Perhaps there is a hitch in the process of casting. By the way, the art of making glass types in Czecho-Slovakia is termed "hyalotypurgy."

### ITALY

MUSSOLINI is also concerning himself with typography, it seems, for we learn that he is championing a certain new face, the "Pastouchi," to be used in a series of new roman classics which is being put forth under his patronage. This Pastouchi face has not come before our eyes, so we can not pass judgment on it. We can only hope that it does not harbor the eccentric, of which we see so much in the newer and supposedly more "artistic" designs.

### SWITZERLAND

THE Swiss Typographical Association during the past year had an increase of 529 in membership, bringing it up to 5,626. The statistics of the association show that there are in this country 915 printing offices, using 1,760 cylinder presses, 45 offset presses, 38 intaglio presses, 76 automatic presses, 1,313 platen presses, 118 rotaries, 770 slug-casting machines, and 136 monotype machines. The association has two organs, one printed in German and the other in French. A machine typesetting school run by the association in partnership with the Master Printers Association was closed at the end of 1926, having between May, 1925, and December, 1926, instructed twenty-seven printers in this art.

# The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

## Type Composition for Offset

By FRANK O. SULLIVAN

This is the beginning of a series of articles on type composition for the offset lithographer. It will be as comprehensive as it is possible to make it, and will deal with the attempts in this country, England, and Germany to perfect machines to set type, photographically and otherwise, for use in offset work. Some ten to fifteen years have been spent by various inventors in trying to perfect a machine that will meet all the requirements of setting type photographically, that will be correct in alignment and justification and easy to correct. So far, such a machine is still in the offing.

In the United States we have had attempts made by Cornwall, Grass, Smothers, and Ogden to construct a machine that would do away with the necessity of setting type, proving it, and then photographing the proof for use on the offset press. Cornwall's machine consisted of two pieces of equipment: one to perforate a ribbon of paper similar to the monotype, and the other to print from a wheel containing two fonts of foundry type—upper and lower case—upon a strip of paper, which was afterward photographed and a negative made from it. The difficulty with this machine was in the matter of correction. If a mistake was made, an entire new line had to be set up and pasted over the incorrect line—a difficult thing to do with absolute accuracy.

Grass' machine was designed to set a page or a column of type from small black blocks, upon which the letters were shown in white. These blocks were to be set by means of compressed air, and when the column or page was completed it was to be photographed in six, eight, or ten point, as required, and the negative made. Here, again, the difficulty of correction came in, for the blocks of letters were distributed in the same manner in which they were set. If a "K" was set instead of an "M," then the "K" must be taken out by hand and the "M" substituted. When the time came for distribution, the corrections had to be taken out by hand; otherwise the boxes containing the letters would soon be in a jumbled condition. So far as the writer knows, this machine has not progressed any further than stated.

Smothers' machine was similar to the linotype and along the same lines as the Robertson machine patented in England in 1921, but without the mechanism for casting type and subsequent operations. Both machines were designed to deliver the matrices in the form of small photographic negatives or positives, justified by the use of wedges as in the linotype, to a camera mechanism which photographed each line onto the sen-

sitive film, then cleared and redistributed the matrices while the next line was being set. So far as the writer knows, neither of these machines has arrived at a stage of perfection and none has been built for practical use. Ashley Ogden is at present at

work perfecting his machine, but up to this writing no definite information has been given to the trade as to the nature of the machine upon which he is at work. This will probably come later.

The nearest approach to perfecting a machine in this country was that of I. S. Bunnell in 1917. The machine is known as the Desatype. The aim of Mr. Bunnell was not to perfect a machine for reproduction of set type matter, but rather for display and ornamental work, where justification is not considered. The details are worked out fairly well, but the limitations of the machine are such that it can not be considered in the class of machines designed to set type for offset, but is a good appliance for artistically designed work.

In a lecture given before the Stationers' Company and the Printing Industry Technical Board in London in 1923, W. B. Hislop, an English authority, describes fully and concisely the several machines designed for type composition for offset that have been patented in England and abroad. Our readers must remember that this talk was given in December, 1923—four years ago—and we are still waiting for the perfected machine that will set type for offset photographically and in an economical manner. Some new developments have occurred within the past year that we believe will render the perfection of such machines unnecessary; the linotype, monotype, foundry type, etc., will furnish all that is required to produce type faces for offset in the minimum amount of time and at a minimum cost. This phase of type reproduction will be gone into during the course of this series of articles. Extracts from Mr. Hislop's talk follow:

Within the past two or three years the printing trade has been stirred by announcements of various machines which were said to threaten the prosperity of letterpress printing, by placing the litho-offset and rotary-gravure printer on an equal footing as regards composition. . . . So far as letterpress is concerned, I think we may agree that, unless we alter our methods considerably, the monotype, linotype, and other typesetting machines fill our requirements in a wonderfully complete manner. Letterpress is, however, only one of the three methods of producing printed matter, and the field for photographic composition lies primarily with the other two methods which, hitherto, have had to seek the assistance of the type founder and the printer in order to produce type matter, although the type never comes near their finished product.



Frank O. Sullivan

We shall therefore be justified in looking on these inventions as attempts to do for lithography and gravure what mechanical composing machines have done for letterpress, with the difference that, as these processes have no equivalent of the type founder in their own sphere, the perfecting of such a machine would be the equivalent, in letterpress, of a jump from the use of type produced by engraving each singly to the modern monotype.

The problems to be solved vary to some extent with the nature of the work to be done, and, in reviewing the various patents which have been taken out on this subject, I find that they fall into two classes.

The first class aims at the production of lettering varied in size, style, and spacing, with the intention of executing display work, letterheads, checks, movie titles, and so on. This class of machine attempts to replace by photography the work of the letterer, lithographer, and display expert.

The second class endeavors to do by photography all that is done by the mechanical typesetting machine of today, including that most difficult problem of all—justification. It will be convenient for us to call the first class the "artist's" machine, the second class the "compositor's" machine.

There are certain advantages inherent in a photographic process of composition which we may consider along with the disadvantages. The first advantage is the ease with which images, widely varying in size, can be produced from one master by optical means. Against this great advantage we must set the statement made by the type founders that an exact pantographic or photographic enlargement or reduction of a letter is not satisfying and that relative proportions of the parts of the letter have to be altered to satisfy the eye. This is a point which I have not investigated, but would suggest that, although the point is an esthetic one, its truth might be decided by a scientific analysis of the various factors. The ink impression of a letter is always slightly wider than the actual type surface, and although the thickening may not vary between the thick and thin parts of a letter, yet the proportion of the thickening to the true size of the various parts, or the same parts of the same letter in different sizes, obviously varies very much; a hairline might be trebled while the thick body of the letter might only gain a small fraction. Is this the chief factor in the problem, and, if so, what can be done to affect it photographically? That is only one consideration.

Another advantage of the photographic method is that there is no wear and tear of the master as there is of the matrix in type-casting. The photographic positive will keep indefinitely and is easily stored; it can readily be cut up and patched together, as it is in the form of celluloid film as a rule, so that, while single letters can not be altered as in the monotype product, a paragraph can rapidly be redone and patched into place.

With regard to the type of machine which aims at covering the same ground as the monotype, one objection is at once raised, especially by book printers, the difficulty of dealing with "author's corrections." This is a difficulty which, I am inclined to believe, will lessen as we gain experience with these new machines, and obviously much will depend on the speed and ease of operation of the machine.

The letterpress printer who suggests that cutting and patching paper or film is impossibly laborious and "finicky" should get to know what is being done every day by the litho-transferrer.

The first interesting scheme—Patent 14,525 of 1894, by Prof. Eugen Porzolt, of Budapest—is for a monotype machine with a keyboard operating electrically. When a key is depressed, it closes first an electrical circuit which brings the master letter into position, and then a second circuit which makes the photographic exposure. Immediately behind the keyboard is the holder for the sensitive plate, which can be moved vertically and horizontally so as to bring any part of the surface opposite an adjustable aperture through which the image of the letter is projected by a lens immediately behind.

The master letters are arranged on the sides of small cubes, supported by long levers arranged around the inside of a drum and pivoted in such a way that the face of the cube is swung up into position for photographing in a manner similar to some type-writer mechanisms, but effected by small electro-magnets. Each side of the cube carries a different style of letter, and a simple gearing enables the levers and their cubes to be rotated to present a fresh side to the lens.

There is no provision for automatic justification, but an ingenious measuring device in the shape of a star wheel with eight spokes, geared to the sizing and focusing mechanism, so that, as each of the eight sizes is reached, the appropriate measuring scale on a spoke of the star wheel comes into position opposite the aperture, and the length of lines and spaces is worked out by that scale.

The use of electrical control and inter-relation of different operations is very interesting in so early a machine, but nothing appears to have come of it.

The next patent is No. 7,099 of 1895, issued to W. Friese Greene, London. It is not surprising to find that this inventive genius, who was early in the field with patents and devices for cinematographs, inkless printing, and other ideas in advance of their time, had also turned his attention to photocomposing. He fully realized the importance of solving the problem of justification and adopted the linotype method. The machine was a typesetting machine which operated a series of long strips of suitable material, each carrying a complete alphabet arranged from top to bottom in the order of their width, and having the width of the strip, or else the width of a raised longitudinal rib on the back, proportionate to the width of the letters at that part.

When the keys were pressed these strips were allowed to slide to the required position. Justification was to be effected by wedge-shaped guides acting on the tapering sides or rib of the strips. The whole line was then photographed and the strips brought back to position ready for the next line. The general idea of the machine seems possible of development, but would be rather slow, and changing the style of letter would be difficult.

Patent 105, 1915, was issued to A. E. Bawtree. This is a patent for a letter-by-letter or "mono" type of machine, in which the master alphabet is arranged in one or more rings on a disc in such a way that the letters come into correct alignment when the locating pin drops into the notch belonging to the desired letter. A spacing cam connected to the disc provides for the correct amount of movement of the sensitive material according to the width of the letter just photographed. There is no attempt at justification in the machine, and it is proposed to effect this by cutting up the finished photograph; therefore provision is made for registration marks and numbering of each line. Means are also provided for the introduction, in the optical system, of suitable rulings or stipples, so that the letters can be made with the corresponding texture instead of being solid. This machine is clearly of the "artist" type.

The remaining and most recent patents are issued to E. K. Hunter and J. R. C. August, covering the various points in the Hunter-August machine. As I shall deal with this machine in being, we need not trouble about the patents. I give the patent numbers for reference and the chief points in each. 195,104: flexible film strip for master letters which are brought automatically into position for photographing; size altered optically, use of punched strip to secure time interval and visible record of keys operated. 200,046 and 200,047: arrangements for perforated record, justification, and correction of keyboard errors. 200,127: electro-magnetic control of minute and accurate movements. 200,532: displacement of sensitive surface by half the width of last letter plus half width of next letter. 200,782: improvements and additions to machine embodying the above.

It is a simpler matter to obtain a patent than to construct a useful and workable machine, so I shall try to put before you what is being done practically.

So far as I can learn, there are three different machines producing type matter by photography in England, and I can tell you something about each of them.

Of the Dutton machine, Arthur Dutton says: "The complete photo-line outfit actually consists of two separate parts, one an automatic lettersetting machine and the other a specially designed camera. The lettersetting machine automatically sets up or assembles letters or characters, inserts spaces between the words, justifies all these things into a definite line width, and afterward returns or distributes everything back into storage cabinets for a repeated use. The camera is constructed to secure varied control over the movement of an unexposed plate or film in conjunction with a sliding adjustment to almost any degree of measurement, all of a more or less automatic character. The product from these two machines is then developed into a photographic negative or positive, and, as such, can be introduced in the scheme of things common to printing."

"A good idea of the size of the lettersetting machine may be imagined if the printer will take a poster stick and a seventy-two-point or six-line font as a scale upon which operations are conducted. Of course, the photo-line letters are not in the nature of types, but simply printed copies dealt with in a special manner.

"In addition to letters and figures, borders, ornaments, illustrations, odd sorts, signs, and many of the expensive things used by printers to secure effects, can be secured in a simple manner."

Of the two remaining machines I can speak much more definitely, as I have examined both very closely and gone over them with their inventors. We shall take the simpler machine first, but I would like to make it quite clear that the two machines can not be compared, as they set out to work in rather different fields. Here we find the classifications which we set out proving very handy, for the Bawtree machine is what I have called an "artist" machine and its work is directly comparable with that of a litho-artist

or writer. Both the artist and the machine could do pages of close type matter, but in both cases it would be extremely slow, inefficient, and less regular than ordinary typesetting. The special field of both artist and the Bawtree machine is script, linked or overhung lettering, set in curves or fitting into scroll borders, combined with fancy tint grounds and so on.

The machine was invented in 1915, but its construction and development were delayed by the war. The machine I have examined can not be called more than a working model or experimental model and requires a considerable amount of modification and further work before it is ready to be placed on the market. Mr. Bawtree says that the speed of working is much the same as can be obtained on the aluminum strip nameplate machines seen at the railway stations; the comparison is an apt one, for the action of the two machines is very similar.

(To be continued.)

## The Latest Technical Foundation Pamphlet



THE latest one of the seven units to be issued by the Lithographic Technical Foundation is just out and deals with the subject of offset papers. It is the sixth of the units to appear and contains much valuable information for the offset pressman on the kinds and qualities of papers best adapted to the offset press. The table of contents includes: Kinds of Paper, Paper Composition and Construction, Paper Characteristics, Paper Treatment, and Paper Troubles. Considerable space has very wisely been used for a discussion on humidity and its effect on the contraction and expansion of papers. Too much stress can not be placed on atmospheric changes where paper is to be used, especially in connection with close register work. Such educational work, if it will be the means of inducing the printer and lithographer to humidify his plant, will be the means of causing far less grief in the consumption of paper and far fewer complaints to the jobber and paper manufacturer.

"To be a success," says the foreword in this latest Foundation booklet, "an offset pressman must know the mechanism of the press and must be able to make the necessary adjustments at the right time and in the right way. In other words, he must be a skilful operator. But he must be more than this, for the successful operation of offset presses also calls for knowledge of the materials which are basic to the trade. These materials, notably paper and ink, play such important parts in a pressman's work that it is a distinct advantage to him to know about them and how they will behave under certain conditions. It is also helpful for him to know why these materials behave as they do; for example, why paper stretches, shrinks, curls, and shows wavy edges, since he can not hope to operate his machine in a satisfactory manner without such knowledge.

"It has been well said that an ounce of prevention is worth a pound of cure. Accordingly that pressman has a distinct advantage over other pressmen who, because of his superior knowledge of the basic materials of his trade, avoids or prevents trouble rather than waits for it to appear, then spends valuable time and energy in trying to overcome it."

The more the writer sees and reads these booklets of the Foundation, the more convinced he is of their inestimable value to the craftsmen of the lithographing industry. Every employer should see to it that his employees are supplied with a complete set of the seven booklets being issued by the Lithographic Technical Foundation, now located in the Rossman Building, 160 East Fifty-sixth street, New York city. Five booklets have been issued: "Operating the Offset Press," "Offset Inks,"

"Offset Blankets," "Offset Papers," and "Offset Rollers." Two more are to follow, "Detecting and Overcoming Difficulties" and "Offset Plates." With the issuance of the last two named, the student in offset lithography will have a complete and comprehensive set of text books that will be invaluable to him in his work and studies.

There is just one point that the writer would like to have seen brought out more forcefully in this latest booklet, "Offset Papers," and that is the value of surface-sizing of papers for use on the offset press. The three essentials of this machine are production, the life of the blanket, and the life of the plate. If a paper picks, gives off fuzz or lint, it accumulates on the blanket and, of a necessity, these hard fibers of the paper have a great tendency to wear away the image on the plate, thus reducing the life of the plate. Every time the press is stopped to wash up the blanket, it is necessary to gum the plate up and then wash off the blanket. Every time the blanket is washed up with the solvents used for such purpose, it reduces the life of the blanket. Then, too, when the plate is washed and press started up, it is usually necessary to spoil from fifty to a hundred sheets of paper before the proper color comes back for the job. This is not the case with a properly surface-sized sheet of paper. Two things are accomplished by surface-sizing: the surface of the sheet is sized and the fibers ironed down in the finishing machine; the surface is also partially waterproofed and is less subject to atmospheric changes than a non-sized sheet of paper. Therefore, a surface-sized sheet of paper gives maximum production and longer life to blanket and plate.

### Lithographing on Blotting Paper

Lithographing on blotting paper on the offset press is a difficult task, and a great many lithographers do not hanker after such jobs. It has been repeatedly said that there are few lithographers who can and do do creditable work on this kind of stock. Recently there came to us a bunch of blotter samples from the plant of Everett Waddey Company, Richmond — one of the few successful lithographers of blotting paper — and they were remarkably good in every way, especially the ones for the Joseph Dixon Crucible Company, American Express Company, Columbia Fire Insurance Company, and Eberhard Faber. But this company does not confine its efforts to the production of blotters by offset lithography. In its new and modern plant at Richmond it turns out color offset lithography of various kinds as well as high-grade bank and commercial stationery.

## Mercury Printing Methods

By GUSTAV R. MAYER



IN the development of new processes or improving those now in use it is of equal importance to know what has been done before so that we can begin where our predecessors stopped. The man who perfects the working details of a method or process and thereby makes it of practical application in the industry is entitled to at least equal recognition for his efforts as the original inventor of the basic idea.

"Die Heliographie," a German book published in 1878, the author being Jacob Husnik, a professor and instructor in the graphic arts in Prague and Vienna, is of exceptional interest and value to every photomechanical craftsman.

Of timely interest is his description of the then known and his own improvements in the printing of planographic plates on a letterpress — a process that had a fascination for the professor who visioned it as of far-reaching importance in the printing industry. He devoted a great deal of time to the practical application of the peculiar property metallic mercury has of repelling printing ink. This property made it possible to produce printing plates for the letterpress that did not require etching in relief with acids nor cutting away by hand with engraving tools what was to be white paper in the printed impression.

Pantone, a printing method based on this repulsion of printing ink by metallic mercury, has been described in these pages and many other trade publications. Opinions have been expressed for and against the future possibilities of these planographic plates that can be printed either on a lithographic or typographic press and do not require water.

The writer has been told that the inventor of Pantone, Ronald Trist, was not aware of the previous attempts to develop a practical printing process based on this physical property of metallic mercury to repel printing ink. This is not unusual, as it frequently happens that the same idea is born in the minds of men in different parts of the world, unknown to one another. In translating what Professor Husnik wrote fifty years ago about his research and experiments in the use of metallic mercury in printing platemaking, the writer had only the idea in mind that the professor may have a suggestion or two that may be of use right now to those interested in this method of platemaking and printing. There is no intention in the publishing of this article of trying to show or prove that there is nothing new under the sun.

That mercury had the unusual property of repelling printing ink was known in the early daguerreotype days, as many attempts were made to convert these photographic plates into printing plates from which impressions could be made in printing ink. During these experiments it was noted that where there was a slight deposit of quicksilver (mercury) on the plate the ink would not spread or take. This observation led to the further developments of a practical printing plate process based on this ink-repelling property of metallic mercury amalgamated onto those parts of the printing plate surface that should take no ink and be represented as white paper.

Professor Husnik became acquainted with the use of metallic mercury through reading a handbook published in France; the author, A. Martin, does not claim to be the originator, as he credits a Mr. Dulos with the processes that are described in his book. The professor duplicated the platemaking methods of Mr. Dulos; this enabled him to recognize the advantages and disadvantages of these methods and led to his improved

process that represents the work of several years to reach the point of practical application. The following is a translation of this improved printing method by Professor Husnik. The title he gave it is "A New Procedure With Amalgam Color."

This method has not been described before, and I hope to give the practical man a really interesting, fast, and simple way of producing plates for typographical book printing.

For book printing the printing surface is in relief; the parts of the printing surface that are to remain white are hollowed out or cut away. It will therefore be of interest to every worker that a perfectly flat plate can be produced which can be printed on a letterpress that does not require any intermediate manipulation in its production.

The advantages of this method are:

(1) The rapid means by which the plate can be produced, requiring only about one-half hour.

(2) Up to the present this has been impossible, as it required at least a day to cut a wood engraving for this purpose.

This picture can be put on the copper or brass plate in a number of ways:

(1) With autographic paper and tusche.

(2) An impression on transfer paper from a wood engraving, copper plate, or lithographic stone.

(3) By means of Husnik's photolithographic paper.

(4) A direct drawing on the plate with tusche.

Many a worker will consider this platemaking method nearly impossible, for up to the present no planographic surface printing method is known that has these qualifications.

For five years I have experimented with zinc plates, attempting to produce relief plates and to become familiar with all liquids that could be used for zinc etching purposes.

Among the etching solutions, mercury-salt solutions were also tried, which led to the discovery of a hitherto unknown property of mercury that forms the foundation of the method of printing here described.

As known, most metals, when a mercury-salt solution is applied to them, reduce the mercury in the solution to the metallic state and the metal has the appearance of being silver plated.

In the usual practice of etching zinc for letterpress printing plates, when the mercury-salt solution was used for the first step in this process, it was noticed that ink was repelled by the mercury-coated zinc surfaces without the use of a gum solution, as is required when rolling up the plate for further etching, the mercury "alone" producing this effect.

This discovery surprised me in an agreeable way and checked me from proceeding in the usual manner of completing the zinc etching for letterpress printing and, as long as it was possible, to print direct from this mercury-coated zinc plate.

I could, after each impression from this plate, again roll it up with fresh ink, with no tendency of the ink soiling the white areas of the plate.

But my delight in constructing a new printing method by these means was short-lived, for after the fifteenth impression from this plate the mercury coating was considerably weaker and kept on disappearing more and more, with the result that the ink now began to cover the plate in the white areas until finally the whole plate surface was black.

I tried other plates with different variations in this procedure of etching and renewed after every tenth impression the mercury coating on the plate, and in this way prolonged the life of the plate; but after the repeated application of the mercury solution the fine lines were becoming weak, due to the under-etching of the edges of these fine lines, the lines gradually being eaten away, the mercury amalgamated with the newly exposed zinc surface and the picture was ruined.

Brass and copper plates withstood this under-etching action of the mercury solution much longer, but the plate, to retain the clean printing qualities, had to be recharged with mercury in the white areas the same as the zinc plates after every tenth or fifteenth impression.

I then tried to protect the drawing or picture from this undercutting action of the mercury etching solution by powdering the lines of the plate with pulverized asphaltum and heating to melt this powder and in this way protected the edges of the lines. The asphaltum proved to be much more acid resistant and its protective action prolonged the printing life of the plate. But the asphalt gradually dissolved in the printing ink as the plate was repeatedly rolled up with the ink, thereby losing its protective value, and the mercury etching solution again etched underneath the fine lines of the drawing as it was applied for renewing the metallic mercury coating on the printing plate white areas, again ruining the plate.

I then gave my attention to the application of metallic mercury which, even though it was more difficult to obtain the mercury coating over the white areas of the copper plate, did not have such a destructive effect on the lines of the drawing.

My hopes for success were sailing upward and I thought I had now found the key to the successful working of this simple letterpress printing method.

After an extended test it was found that the mercury coating had to be revived after every fifteenth impression, and this proved to be time-consuming and the drawing itself suffered from repeated applications of the mercury.

Due to the asphalt gradually dissolving in the printing ink, which allowed the mercury to destroy the fine lines in the drawing, every effort must be made to find other means of producing the drawing on the plate with a material that had the property of repelling the metallic mercury and attracting the printing ink.

This specification was fulfilled by a very weak coating of iron deposited on the copper plate in an electroplating bath.

A well polished copper or brass plate was thoroughly cleaned with whiting, and this plate immersed in an iron sulphate ammonium oxid solution, connected with an electric battery, and only a very thin coating of iron applied to the plate. Upon this was transferred or drawn the line illustration.

The ink of the picture was strengthened by dusting pulverized asphaltum on the plate, heated to make ink and asphalt combine. The plate was immersed in dilute nitric acid and the etching of the plate continued until the copper surface was clearly visible.

The ink asphalt lines of the drawing prevented the acid attacking the iron coating where these occurred on the plate, thus leaving the iron on the plate beneath the ink.

At this stage only can the mercury-salt solution be poured onto the plate, and after all the exposed copper areas have become well coated with mercury from the solution the plate is laid in a porcelain tray and metallic mercury poured onto it to form a good deposit of mercury on the plate.

The ink asphalt coating can now be removed with benzine. The lines of the picture now consist of metallic iron that could be rolled up with a fatty ink without difficulty, and a weakening or harming of the lines in the drawing is prevented. The thin coating of iron protects the copper beneath it from injury by the mercury even after the removal of the ink and asphalt.

The firm foundation that the picture now consisted of made printing from the plate more certain, so that after every fifteenth impression when the plate had to be recharged with mercury there was no weakening of the lines and a much larger number of impressions from these plates became possible.

This reapplying the mercury to the plate so frequently proved detrimental to this printing method, and it was laid aside. Three years later a promising idea was suggested by a friend, and the method was again taken up. The idea was that the mercury be mixed with the printing ink. In this way the metallic mercury on the plate would be replenished at the same time that the ink was applied for printing.

This solved the problem and was far superior to zinc etchings in that (1) every obstacle was now overcome. (2) The printed impression had more the character of a lithograph than a relief-etched plate for the type press. (3) A plate of this kind could be completed ready for printing in one-half hour.

Several more improvements in the details of manipulation were also made that assisted in making the process more certain and easier.

Instead of an acid solution of mercury, which corroded the design in time, an alkaline solution was developed which did the work equally well and had no injurious action on the work.

It was found that mercury bichlorid was freely soluble in a concentrated solution of ammonium sulphate. When ammonia

water was added to this until the precipitate first formed again dissolved this, making an excellent preparation for depositing mercury on copper and brass, it would not deposit mercury onto the iron plating nor injure the design, as it was in an alkaline state and not in an acid condition.

The mixing of metallic mercury with the printing ink gave me some concern, as I feared that the vapors of mercury would have an injurious effect on the health of the workmen in the pressroom. A great deal of time was devoted to a possible elimination of this defect.

Finally I found that an amalgam of ten parts mercury and one part bismuth, when ground into the ink while warm, produced definite favorable improvements in that the mercury was held in the ink by the bismuth, decreasing its vaporizing tendency without injurious effect on the ink or preventing the mercurizing of the plate.

#### DETAILED INSTRUCTIONS FOR THE MANIPULATION OF THE AMALGAM PRINTING METHOD

Fairly thick copper or brass plates are ground smooth and polished with precipitated chalk, rinsed with clean water, and given a deposit of iron in an electroplating bath in about one or two hours to a rather thick deposit of iron. This electro-deposited coating of iron is hard as steel and will stand a long run in the press.

Metal plates containing only a small proportion of iron are not suitable for this work.

The iron-faced metal plates can be prepared and used immediately, but if they are to be kept for future use they should be coated with asphalt or other varnish to protect the iron coating from rusting.

When the plate is to be used, this varnish is removed with benzine and the plate well cleaned with precipitated chalk, the plate dried, and the picture drawn or transferred onto the clean iron surface with a greasy ink. Finely powdered asphalt is now dusted on, the surplus carefully dusted off, and the plate is heated to the point where the ink and asphalt run together to form an acid resist.

The cooled plate is then immersed in a dilute nitric acid solution, 1:20 water, which dissolves the exposed iron coating; the etching is continued until the copper or brass is exposed; then the etching action is immediately stopped by rinsing the plate in water. The plate is dried and the back given a coating of thin shellac and immersed in the ammonium mercury solution where the exposed copper surface rapidly becomes silvery by the amalgamation of metallic mercury. The plate is washed with water and benzine to remove the ink from the picture or design, which is now present in the remaining iron deposit. The iron surface has a remarkable affinity for the printing ink.

Before proceeding with printing, the plate is laid in a flat dish and metallic mercury applied to it to further enrich the mercury deposit on the plate. Should the metallic mercury show signs of not wanting to amalgamate with any parts of the plate, these spots are gone over locally with a brush charged with the ammonium mercury solution.

After the plate is richly coated with metallic mercury it is rolled up with ordinary printing ink, followed by the amalgam printing ink on the press.

The proportion of the amalgam in the printing ink must not be overstepped, or the impression will be gray instead of black on the paper. From the first impression the results are excellent and have the character of a lithograph.

The plates have only one fault: they can not be kept for future use, as the mercury continues to amalgamate further and further into the plate, and after a time the metal plate becomes so brittle it breaks.

The plate is capable of producing a large number of impressions, and only after one to two days can this action of the mercury etching, as it were, into the plate and undermining the iron ink-attracting surfaces be noticed.

After the plate has served its purpose the printing surface is ground off with pumice or scotch stone to prevent the mercury acting further on it, when it can again be used.

A variation of this method could easily be applied that would prevent this detrimental action of the mercury on the metal plate. A steel plate by electroplating is given a coating of copper and a coating of iron on top of this. Such a plate would not be acted on by the mercury throughout its total thickness.

These plates can not be printed along with type, as the amalgam ink has a corrosive action on the type metal. But if the type were

made up of some other material not attacked by mercury, then the method would be practical and of great value.

The foregoing translation is from pages 104 to 115 in Professor Husnik's book. This is mentioned as a matter of reference to locate the original description should this be wanted for verification.

The last paragraph practically explains why this method has been dormant for nearly half a century; the plates could not be printed with the text, due to the mercury in the ink corroding the metal type.

A sixteen-page insert printed from Pantone plates and illustrated with numerous halftone and one-line reproductions appeared in *The Photo-Engravers Bulletin* for February, 1927, with an excellent description of the process, written by the

editor, Louis Flader, who writes from personal observation of what he saw at the plant of the company in England. The reproduction of a pen and ink drawing on page nine has the character of a lithograph, a distinguishing trait of the process that Professor Husnik calls attention to about his method. A photoengraved line etching printed on the same rough paper stock would not have reproduced this line drawing with the clean, crisp line quality of the Pantone reproduction.

The Pantone chromium-surfaced plate is a decided improvement over the iron-surfaced plate the professor used.

The text matter in this insert is clean and sharp, the type shows no indication of being corroded, and this would indicate that the inventor of Pantone has overcome the difficulty that prevented Professor Husnik applying his method commercially.

## If Ben Franklin Could See This Printing Plant!

By EARL L. ALLISON



BENJAMIN FRANKLIN printed his Poor Richard on a printing press that would seem woefully inadequate in this modern day. But if the great American printer of early days could go to Mount Carmel, Illinois, and see a print shop owned by Horace J. Leach he would recognize a similarity. Leach has a shop that perhaps does not possess a duplicate in the country. His type has a rubber face. His stereotypes are rubber. All his printing is done on metal, and his ink is paint of the color desired.

The print shop is the outgrowth of another line of endeavor adopted by the proprietor after his retirement from management of a local telephone company several years ago. Leach then invented a garbage can, designed to occupy a convenient place on the street for the receipt of paper and other waste in the interest of cleanliness.

Space for advertisements on the sides and tops of the cans he first invented and installed in his home town was sold to local business men. This waste can business has developed to such proportions in the few years that have followed that Leach now manufactures cans for a score of towns and cities.

These waste can advertisements were at first painted. But that proved a tedious and inadequate process with the growth of the business. The idea of printing the signs on the metal sides of the can was a natural development.

Leach experimented and discovered that a certain rubber-faced type was ideal for this purpose. He then set about manufacturing the type from rubber.

Several cases of type have been manufactured. They are of various sizes to meet the required needs; each letter and character is mounted on a metal base.

Not only are mere words printed in this shop, but illustrations are printed as well. These are done in colors, as many as four or five colors being used on some displays. This is accomplished through a series of stereotyping processes Leach has worked out. For instance, he has just completed a job for a bank display. A landscape scene and pillars showing the front of a bank are pictured with a sunset scene in the distant mountains. The job is done in four colors, using different colored paint for each operation, practically the same as in printing with process ink. Naturally the paint must be dry before the second and subsequent colors are applied.

This four-color job is a road sign. Road sign painting is another side line developed from the other business. The signs

are made in pairs and arranged so as to fasten to trees or poles and are easily visible from either direction as they are approached by travelers.

The parts of the cans and the road signs as well can be removed at will by the manufacturer and the signs or advertisements on them renewed or changed. Those on the waste cans are ordinarily changed twice a year; those on the road signs once every year to two years.

The plant has grown into a business that brings adequate and steady returns for the owner.

## Increase Your Variety of Borders

By ROY D. FRANCE

It has been many years since I first experimented with border matrices and found they could be used as corners on border slides. While it is being done in many shops today, still I find it new in equally as many. Some machine men, in a more or less embryonic state, have said that it couldn't be done. It's easy.

Slip the border block into the first elevator as usual. Then slide the matrix against it; on the right end, of course. If it is a six-point matrix, set the vise to thirty and one-half picas, running out the left jaw by hand. Pull out the lever; the machine will do the rest. For a twelve-point matrix set the vise to thirty-one picas. Sure, your machine will set to thirty-one. All modern machines and most of the old ones will set that wide, although in some of the old ones you may have to devise a means to keep the transfer finger from pushing the twelve-point matrix just far enough into the transfer channel to cause the first elevator to hang. Removing the finger is one way.

All centered six-point borders can be cast centered on a twelve-point body and therefore carry twelve-point matrix corners by filing away the pin found on the lower right side of the border block and turning the slide end for end. There's no danger. If the slide is loose in the block, a composing rule inserted in the slits found on either end of the slide will spread them and cause the slide to bind a trifle. It is well to order all slides without corners. Those in the shop with corners can be cast all right, but it is obvious that the corners must bleed off the left side. Try it. An excellent variety of pleasing borders may be had at the expense of a few border matrices of different designs.



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

### Glossy Print on Coated Paper Without Varnishing

"Customer wants us to exactly match color of his incubator, which is painted a red shade on wood with certain gloss or shine. On our try sheet enclosed we have matched the color to his satisfaction, but in order to do so had to varnish after color was printed. This is not practical on a run of 75,000 broadsides with several cuts and it is also a difficult job, as you know, to dry varnished sheets and prevent their sticking. Mixing varnish in the ink kills the color entirely and makes it impossible to match color in shade customer desires. What is your recommendation to secure the desired results — luster and proper color? Plates are zinc and halftone. Stock fair grade enamel."

**Answer.**—It is not possible to get a match in one impression on coated paper. Two impressions are necessary, either by the method you describe, which is the more difficult and troublesome but often used to get this result, or by some other method. You will find the problem easiest by first printing the red plate in a pink mixed by adding a little of the required red to cover white. When the pink is well set but not bone dry, print the gloss red required upon it and you will have the desired effect. You may add gloss paste to a good, strong red or get a gloss red from the inkmaker. For a job of this size you will fare better, perhaps, by sending a sample of the coated paper and proofs to the inkmaker and have him mix the pink and the gloss red.

### Matching Offset Black With Letterpress Black

"Some of our customers want letterheads printed in black to match offset printing in softness, but when we cut the color down the result is a broken print. Is there some way to get a match and still get a sharp, clear impression?"

**Answer.**—You can use offset black ink on letterpress machines, but as these inks are made up to print a transferred impression or, in other words, to yield two prints from one inking on the offset press and are somewhat greasy for letterpress, you would likely find them unsuitable for use on hard surfaced papers commonly used for letterheads, although they work well on antique book and the like. You will probably obtain results with least trouble by adding cover white printing ink to job black printing ink in sufficient quantity to produce a deep gray of hue corresponding to offset black.

### Varnishing Labels

"I am enclosing herewith a small piece of a label, printed in red ink; same is also varnished. Will you kindly send me the formula of the varnish, so that I may get the same results?"

**Answer.**—This work is a specialty and, unless you purpose varnishing on a large scale, advise you to send the labels to a finishing concern to be varnished.

### The Drying of Process Inks

"An article appearing in the September number of THE INLAND PRINTER, by Lawrence Bayard Cundiff, entitled 'A Dry Law for Printers,' takes the stand that each color of a process job may be allowed to dry thoroughly — and even suggests a drier before the next color is run. In the same issue you answer a query and recommend just the opposite — that one color should surprint on the preceding within six hours — before it gets dry. I do not wish to start an argument, but would like to have your opinion on Mr. Cundiff's article."

**Answer.**—I'd prefer not to express my opinion of the article but am compelled to state the facts about the drying of process inks. These inks are made for use at a temperature of 70 to 75 degrees. It is generally held by color printers and ink-makers that the inks should be well set but not quite dry before receiving surprints. If an ink is printed on another not well set, there will be no snap and brilliancy. Contrariwise, if the dry ink is too hard, its glossy surface repels the following

color, rendering its acceptance without the addition of some accessory material very hazardous. This excessively hard drying to a glossy surface has been termed crystallization and is a very real difficulty. The forethoughtful and experienced add an accessory to the first color to avoid glossing by slowing the drying of the ink. In a general way these facts apply to all color process inks, not only letterpress but also lithographic and offset. ("Wet process" inks are not under discussion here.) The letterpress process pressman, in order to insure a smooth continuation of printing and sure acceptance of each succeeding color without "sticking" or crystallized gloss, prefers to use the process inks straight from the can and the leading process inkmakers supply such inks. As a general rule, no drier is added except at times to the last color to facilitate quick delivery of the job. Most color pressmen dislike fast-drying process inks because delays can not always be anticipated and if no retarder has been added the dreaded crystallization is likely to occur. When yellow is the first color to go on the coated paper a semi-opaque ink which contains mineral color is used. This ink in itself is a good drier because the lead hastens the drying of the varnish. This is the ink which causes most of the crystallization trouble, drying with a glossy surface if not printed upon when well set but not bone dry. In order to make the red, blue, and black or gray take upon this glossy surface the normally soft process inks must be stiffened with waxes, heavy varnish, magnesia, etc., and this plunges the pressman into the danger of the stiffened ink "picking" the coated surface of the paper. When delays are anticipated a retarder may be added to the semi-opaque type of process yellow, the first color to be printed on the paper. For this purpose petrolatum, lanolin, kerosene, or other accessories to be



Eugene St. John

had from the inkmaker are used. The red is a coal-tar color and would delay the drying of linseed oil varnish, so is treated for proper drying at 70 degrees by the inkmaker. The blue is largely mineral pigment, a fast drier containing manganese and iron with a little coal-tar toner. The black or gray is properly treated by the inkmaker for prompt drying. When the yellow used is transparent and printed last, the familiar Indian yellow lake is used and it is made up to dry. No great harm would be wrought by adding a little drier to this yellow when printed last. But to follow the advice in the article noticed of adding a "good, generous dose" of drier and to be "liberal in the use of drier" in each ink is the sure way to court disaster not only with the proper drier but especially so with the "penetrating" drier recommended in the article. Two to ten per cent is the accepted proportion of paste drier. A good, generous dose produces stickiness and prevents reasonably prompt drying. Heat and circulating fresh air are the best driers and if the pressroom is cold and damp with a vitiated atmosphere, increasing the proportion of drier can not hasten drying but leads to other troubles, such as "sticking," "picking," offset, and "filling" of the form. What happens under abnormal conditions such as may be caused by using so-called process inks which are not process inks and unsuitable paper in an unfavorable atmosphere may pass unnoticed, but with the proper conditions for process printing the pressman gets along nicely without an ounce of drier in the ink cabinet.

#### Leakage of Ink From Fountain

This query is from press builder in Great Britain: "We enclose print showing ink duct which we have fitted to a rotary printing press. Our customer complains of ink leakage in the journal bearings. The drawing shows the method which we have adopted for lubrication, which is an oil cup on top of bearing. There is also a felt pad fitted to sweep ink leakages back into the duct. This, however, has a tendency to force the ink up through the oil hole. We thought of fitting grease cups instead of oil lubricators, but before doing so we should like to have your views in this matter, and shall be glad if you will inform us whether you have heard of any other methods for preventing leakages of ink through bearings."

*Answer.*—If the rotary is a newspaper press, advise you to inspect the ink pump attached to their high-speed newspaper presses by R. Hoe & Co. On rotary presses used for job printing the ends of the steel fountain roller may be lubricated in the manner you outline or by automatic or force feed cups containing engine oil or (by the latest method) by means of grease cups. The grease keeps the ink back from the ends of the fountain roller. However, much depends on the operator. Some fountains run for years without leakage because regularly cleaned and oiled. Others are soon ruined because of lack of attention. Some pressmen work the end screws too much instead of a graduated set and this causes the ends of the fountain roller to wear prematurely.

#### Ink for Solids on Ripple-Finish Book Paper

"Perhaps you can give me some advice on the enclosed job. My trouble on this job is the offset. The job was run on a fast cylinder job press at 3,400 an hour and backed up three hours later. I used bond black and a small part halftone black and plenty of drier. I presume paste drier would have been better, but I had none. Do you think it would have been better? I think the job was run with a little too much ink, but with less my solids did not look so good. My solids were built up with two thicknesses of M. F. book."

*Answer.*—You will find an ink composed of equal parts cylinder press job black and cylinder press toned halftone black best to print solids on ripple-finish book paper without offset and without adding drier.

#### "Cutta Crush" Embossing

The following inquiry is from New Zealand: "We enclose two samples of 'Cutta Crush' embossed tickets, both apparently produced by different processes. We should be glad if you could give us any information as to the methods of production, the most suitable machine, and where the necessary dies and accessories are obtainable for producing price tickets and show cards. We are also interested in letterpress printing on opaque celluloid in black and gold for washable tickets, and should be glad of detailed information of the process, and to know what special ink preparation is required to insure the ink adhering successfully."

*Answer.*—The two samples were produced as follows: No. 1 card was printed with cream color ink mixed with considerable gloss varnish or paste and after this ink had dried the lettering was printed in gold and embossed in one operation on a steel-die embossing machine or could be printed and embossed, two operations, at greater cost, on a platen press. Finally the card was die cut. No. 2 card was first printed in flat or mat gray ink. Next gummed paper was first printed from a solid brown plate and then varnished. A form of outline letters (brass die) was locked up for a platen press and made ready to crush or smash the card without quite penetrating to the reverse side. A sheet of the varnished brown gummed paper was laid on a card fed to gages and the impression at once cut the letters from the gummed paper, fastened them to the board and caused them to stand up in better relief than any embossing could. This is a very striking advertising novelty. Finally the cards were die cut. This card would be a knockout indeed if gold paper had been gummed and used instead of brown. Opaque celluloid tickets, etc., are produced in quantities to best advantage by printing on mat celluloid first and varnishing with celluloid varnish.

#### Roller Streaks on Press Without Angle Rollers

"I may be able to throw some light on the problem, 'Roller Streaks on Cylinder Job Press,' as mentioned on page 832, August INLAND PRINTER. I have had experience with this difficulty. When the vibrators are also drivers, end play of the form rollers is at once taken up in the direction of vibration so that end play can be no factor in this streak problem. The thrust is against the form roller socket, first one way and then the other. The vibrators necessarily slide endways on the form rollers. These fine pattern streaks are generated by a jerky slip rather than a smooth slip of the vibrator on the form roller. There are two ways of correcting it. One is by reducing the pressure of the vibrator to the form roller or, in other words, see to it that the pressure of the form roller to the form exceeds that of the form roller to the vibrator, and the other would be to change the consistency of the ink."

Thus writes H. W. Hacker, president Hacker Manufacturing Company, manufacturers of precision planers, gages, rectifiers, presses, etc. It is encouraging to find craftsmen of his eminence cheerfully willing to share their knowledge. Wouldn't it be great if you could at any time drop your work, secure in the assurance that your assistants and associates could handle any "run of the hook" just as well as the old man himself, because the old man had shared his knowledge? The craftsman who shares his knowledge is surrounding himself with real helpmates; the craftsman who selfishly keeps his mental acquirements secret will live to see the day he'll regret it, because when he has become an executive he can no longer do everything himself but must divide the work among his assistants. Then, when it is too late, he'll wish they all knew the game as he does, but they don't, largely because he didn't share his knowledge. The foregoing advice does not apply to press of the correspondent because the form rollers are set by one adjustment to both ink plate and vibrator."

### Combination Press and Bronzer

"Do you know of any combined printing press and bronzer to turn out talking machine record labels, made in this country? One of our customers in South America wants a quotation on such a machine as a unit and says that he has had something of this kind from Germany."

*Answer.*—There is no such machine on the market that we know of. Some record maker may have one.

### Gummed Paper on Lacquered Wood

"Enclosed please find samples of red stars printed on gummed paper. These were printed for a toy concern and our problem has been in sticking them on wood. Thousands of these have been stuck on and on about fifty per cent of them it would be impossible to lift the edges, while the other half would curl up—almost falling off. Would state that the wood on which these are stuck is dipped in a quick-drying filler; it is then sprayed with a very quick-drying lacquer. These stars are then stuck on the lacquer. We are certain that the gumming on the paper is O. K. Considerable experimenting has been done on the amount of moisture put on the labels. We have tried letting them stand a few seconds before putting them on, etc. Can you help us with this problem?"

*Answer.*—A test shows the gummed labels submitted adhere to lacquered wood if moistened with warm water before they are put on.

### Ink Runs Down Through Type and Leads

"What causes ink to get down in the type? Frequently on magazine forms I find that ink has gotten clear down through the form, and even the leads, slugs, and quads are so stuck together with ink that they have to be given a gasoline bath before they can be put back in the cases. I have spoken to my foreman about it, but he says it is due to the action of the atmosphere on the ink, and that some days it will not be noticeable, while on others it will be so bad that the whole form has to be plunged into a gasoline bath and washed before it can be distributed. I enclose a print of a form that was in that condition a few days ago. The red form ran on another press the same day, showed no trace of being ink-soaked, but the black form was a 'gob' of ink."

*Answer.*—The black ink is too soft and flowing and on warm days naturally runs down through the form. On cold days it is stiffer and holds up better. If you will get a stiffer black, of the same consistency as the red, the trouble will cease.

### Process Yellow Crystallizes

"Will you let us have your opinion on this job? It was run two up on a large cylinder job press, sheet 22 by 34; run was 50,000, plates were practically new, colors as follows: yellow, black, red, and blue. We ran into difficulty when we began to run the red on the final side; color did not lay at all well, as you can see on the shingles. It seemed we used great care in makeready, ink, etc. The inkmaker suggested we use an ink wax in yellow and red so colors would lay better. This was done, but results were no better. Do you think it is a good policy to dope inks on any color job?"

*Answer.*—The less the added dope, no matter what, the better the ink, but circumstances sometimes compel the addition of accessory materials. When it was noticed that the yellow had dried too hard, a retarder like petrolatum should have been added. Wax compounds are used to make one ink take on another which has crystallized (become glassy or glossy). The wax compound is melted, the ink is heated, and a half ounce of the melted compound is thoroughly mixed with the hot ink. If, after trial, the ink still will not take on the crystallized ink, a little more compound is added by using heat to mix.

### Overheated Motor

"The motor on a 10 by 15 press becomes hot, not warm, when the machine is running the whole day under a heavy form. It is a one-half horse-power motor. What is the cause of this overheating? Would it be better to use a motor of greater horse-power?"

*Answer.*—The one-half horse-power motor is all right for this press. It may be the motor needs overhauling and, perhaps, after cleaning and lubricating, new brushes are needed. At the same time flush out all bearings of the press with kerosene in the evening and oil in the morning with light or medium engine oil. Carefully examine the shaft near the floor on which the two legs of the back half of the press rock back and forth. There is an oil hole near the foot of each leg. Being close to the floor, all sorts of dirt get into these holes, sometimes causing the press to run hard and finally stop. Such a condition overtaxes a good motor. After everything is made O. K., oil or grease and clean the motor at regular intervals and oil the press every day it is used, not the first minute of work but just when about to start the first run of the day after final O. K. has been received and the press is ready to operate.

### Embossing

"Will you kindly inform me as to the method used in doing a light job of embossing on a platen press? The job is an office form and I would like to emboss a couple of lines."

*Answer.*—After typographical O. K., lock up form and have it electrotyped. You may send a small electro or a half dozen proofs, well inked, to the concern which makes the embossing plate. If tough, long-fibered paper is to be embossed, have the plate etched deep. For coated paper and board the plate should be rather shallow than deep. For an occasional job almost any embossing compound on sale will answer, directions for use coming with each one. Carry a good strong color when printing the electro. If gloss is desired, make a second run with gloss paste. Be sure that the gages are secure, both when printing and when embossing, that the feeding is as nearly perfect as is possible, that the press is operated at the same speed when printing and embossing, and that stripping devices strike the sheet in the same positions during all operations. Do not emboss until the printing is dry.

### Sharp Print on Medium Grade Bond

"How can we get a clean, sharp, good looking job on twenty-pound, cockle-finish, medium-grade bond? We know we need soft rollers and stiff ink, a little more impression than on other stock, also a good makeready."

*Answer.*—A high-grade, heavy-bodied job or bond ink and rollers with tack and grip to roll and spread the ink are required. A thorough makeready certainly helps. By this is meant graduating the impression so that all sizes of types receive the needed impression. Hard packing with a sheet of celluloid, nitrocellulose or polished metal next beneath drawsheet is helpful. Something often overlooked but very important in getting a sharp print on unfavorable papers is that the platen should be square to the form. This brand of bond paper you submit becomes decidedly wavy or curly in a dry atmosphere, so it must be held down with grippers and rubber bands.

### Zinc Under Presses

"I am placing one 8 by 12 and two 10 by 15 Gordons on a wood floor and am asking your suggestion as to the size of piece of tin or zinc to go under same to keep oil from floor."

*Answer.*—The zinc (preferable to tin) need extend but a few inches beyond the base of the press on each side. If oiling is sparingly done just before the start of the run and the presses wiped off once a week, as they should be, very little oil will reach the zinc.

## That Profitless Rush

By N. C. CHRISTENSEN

**D**AD HALE, chewing the stem of a pipe that had seen more fragrant days, was cursing the gods that cast him in the role of a printer. The three presses which constituted his production equipment were humming incessantly with only an intermittent stop for make-over; two compositors, a pressman, and two male pressfeeders were crowding the work to keep up with orders; and yet the balance sheet at the bank nettled him. Production costs were staggering. New business could be had, but it meant the output would add to the overtime payroll and mean another cut in the already lean profits.

"Poor Richard was right," he mused; "I have not only a patch on the trousers but another on the pocketbook. There'll be a shop for sale darn cheap before long."

"What's the trouble, dad?"

The salutation which came as a traveling bag fell upon his desk startled him, but brought a ray of sunshine into a clouded day. The boy was back! "Jack!"

The old man shook the slender youth as he grasped him by the lapel of his coat. "Why didn't you come home during your summer vacation from college? Waited until the chill of winter drove you to the fireplace, eh?" Dad grinned as he chided the kid.

"Well, dad, it was a case of enough theory, but I needed some experience, so I stepped out to make the rounds of factories, printing plants, and other industries to get the 'hang' of things before calling my education complete. It's a long way from that yet, but I have at least brushed some of the sharp points made so keen by classroom atmosphere, and I am now ready to buckle down to work."

"Well, I have a job for a master right here, son. Look at this," and Dad Hale started at the beginning of the month and led the boy step by step through a maze of figures and orders down to the sad story of the bank book.

"It's a tough one, dad, but I think we can get around this some way. I'll tell you: you need a vacation. Pack your bag, take mother, and beat it for a couple of months. Take in the seaside resorts, Hollywood—anything that's attractive—and I'll take care of the 'mill.'"

Jack had been a "devil" in the same shop and had worked with every piece of equipment there for several years before he went away to school.

Three months later dad and mother, the former much rejuvenated by sunbaths and bathing-beauty contests, returned. Dad was stunned when he found only one compositor, a pressman, and a pressfeeder on the job. Jack was out.

"Business going to the dogs, and not a hint to his old father—and he bought these with orders falling off!" Dad Hale growled as he stared at two automatic feeders doing their stuff on the platens.

"He'll get an earful," and he turned to go, but bumped squarely into the smiling kid.

"Well, let's have it, dad; but first look at the bank book. We're making money now."

"Yes, but you're losing business, Jack. You've cut down the force and we couldn't handle the work on hand with the help I had before you came home from school."

"On the contrary," Jack interrupted, "we have increased the business about twenty per cent, and it is all going out on time with no overtime cost."

"I know I look a little kiddish after cuttin' up at that darned resort, but go ahead."

"All the business needed was a little system and some of the present-day speed. I fired one pressfeeder who wouldn't keep up the pace, found a job in the city for the other compositor, added two feeders for the platens. That got things down to a working basis in the shop. Then we began to systematize the work. Jim, the pressman, was given the authority of a foreman and we worked out a plan for grouping the work. Instead of going at this business in a hit or miss way we spend fifteen minutes each night grouping the orders for the next day. Take letterheads as an example, father," and Jack reached for the order file bulging with envelopes. "Out of this lot we have ten such jobs, and among the ten we have selected eight where the style of composition is similar. All of that work is scheduled for the same press. With one compositor and a pressman the eight orders can be pushed through without interruption excepting the few minutes required to lift the type from the completed form and substitute the type for the next job. We set all of them in the same measure to avoid changing the furniture. 'You see,' Jack began explaining a little more in detail, as he noticed an expression of slight bewilderment on the old man's countenance, 'we have completed an additional job in the time it would require to print the eight letterhead orders, the press run has been faster automatically fed than it could have been by hand; we have done more in the allotted time; our profit has been greater on each job, and yet our customer is better satisfied because he has been given earlier delivery."

"We have stiffened up a little on the business policy during your absence, also," Jack grinned slightly. "We are holding strictly to the Franklin list and watching collections a little more closely."

"I have spent half of the time on the outside with our clients, helping them prepare copy, suggesting new forms, and picking up routine work before their supply is exhausted. In that way we have reduced the number of unnecessary rush jobs which have cluttered your work files here for years."

Dad Hale's pipe—he still clung to old faithful—was steaming like a burning ship racing for port. He seemed quite contented as he studiously gazed into the eyes of his boy. Presently he remarked:

"Your darned capers at that school weren't so foolish after all. You've given your old dad an earful, but your ma is still peeved over the eyeful I got at our last swimmin' party."



### Cut Prices Affect Your Volume

It is folly to depend upon a cut in prices to increase your sales. In support of this statement is given the table figured on a basis of selling on 25 per cent profit:

A price cut of 5 per cent means that the volume of sales must increase 25 per cent to replace the profit lost.

A price cut of 8 per cent means that the volume of sales must increase 47 per cent to replace the profit lost.

A price cut of 10 per cent means that the volume of sales must increase 66⅔ per cent to replace the profit lost.

A price cut of 12½ per cent means that the volume of sales must increase 100 per cent to replace the profit lost.

A price cut of 15 per cent means that the volume of sales must increase 150 per cent to replace the profit lost.

# The Efficiency Problem

By EDWARD A. HARRIS



SOME years ago some one discovered the word "efficiency" in the dictionary and thought so well of it that he brought it out with a capital "E." Since then there has been a steady movement to make efficiency the test of everything. It has been called the watchword of the hour, and the secret of success. It is a great word; in fact, it is too big for most of us. The picture of what efficiency is has been drawn as a very well groomed gentleman with ample means owning a plant in just the right location, admirably suited to his purposes, with highly equipped offices wherein each desk is rightly placed and each worker has just enough work to occupy his time for each day and no more; with the factory planned so there is no lost motion, with just enough equipment, and orders so timed that there is no hurrying or idling; where all work is produced with the minimum effort at lowest cost and all jobs showing a proper profit in each department.

It is a wonderful picture, one most of us have never realized and never expect to realize, no matter how much we talk about one hundred per cent efficiency. We feel something like the old lady who, in answer to the question, "Did you understand the sermon this morning?" said, "It was wonderful, but it's not for the likes of me to understand such big words." I am sure that most of us feel that such a machine would have to be so finely geared that our hands would not be tender enough to hold the control lever. Our purest soap is only 99.44 per cent pure; our finest watches have to be regulated every so often; nevertheless it is a goal devoutly to be wished for and which should command our constant effort. Desirable as such a perfect organization is, the men in the plants seem to abhor it. Why? The word efficiency has been abused. It has been overworked; it has lost its luster in the minds of many.

We have three types to deal with in our plants. *First*, the man who thinks in terms of *sufficiency*. He bases his claim on something that he thinks he is. He thinks he should be employed and paid because he comes from a certain family; or has had a certain education; or because he is a good man, that is, he is blameless of breaking the rules; or because he is a veteran in the service. If he is a salesman he says, "Please won't you buy my goods?"; if he is a moralist he says, "I believe in faith, not works"; if he is a politician he asks your vote because his grandfather belonged to the party.

It reminds me of the employer who wrote to a gentleman who was given as a reference by John Jones, asking what he knew about the young man. The man replied that he had known his father for forty years; that he had been justice of the peace; that his grandfather had been in the legislature; that his mother was a Leffingwell who was related to the Smiths who first settled Penobscott County, etc., etc. The employer on receipt of the letter wrote back, saying, "I did not want the young man for breeding purposes; I wanted him for a pressman." Men of this type are seldom great on works; they are not *efficient* because they are so *sufficient*.

*Second*, there is the type who thinks only of efficiency. He is all for doing. He expects consideration simply because of what he does. If he turns out a certain quantity production he thinks that is all that is necessary. He goes by rules and does no more. He reminds me of the Irishman I saw with his pail of oiled waste and hammer, hitting the wheels of a passenger train at a junction point. I asked him what he hit the wheels for and he said, "I hit them for eighty cents an hour."

It seems incredible, but a young man applied to me for a job. He said he had worked for two years in a printing office feeding a job press. When I asked him if he could make ready on a platen press, he replied, "What do you mean, platen?" This fellow claimed the right to a job because for two years he had gotten certain production on a machine—but he didn't know the kind of a machine he had been using. This man said that he was efficient, but he was deficient.

*Third*, there is the type whose idea is proficiency. He wants consideration because of the knowledge he possesses, the skill he is seeking to acquire, the spirit of accommodation that he shows. He is not thinking so much about being good, or doing good, as he is about *making good*. He is not thinking about who he is, or how much he does, as he is thinking about how he can come through with a thoroughly good job. He is practical; he has common sense.

He is like the fellow who was strenuously pitching hay on the road where his load had tipped over. The sun was blazing down; he was nearly overcome with the heat. An efficiency expert came along and tried to tell him how he should rest before going further; that a half hour of rest would give him more strength so he could do it easier. The young man replied that he thought his father would not like it if he stopped. The expert asked, "Where is your father?" and the young man said, "Why, he is under the hay." There was something to be done, and he proposed to do it the best he could. He was sufficient, efficient, but most of all proficient.

To make clearer the meaning of this: If a certain job were given to each of these men the first would do it in the same old way with a feeling that you couldn't do it much better; the second would rush it through as best he could to make the quickest delivery; the third would put a little initiative into it, take pains to make it above the average, and make a name for his firm. The beautiful thing about the proficient man is that he is always efficient.

The point I wanted to make is that in order to get efficiency in an organization you must have more than efficiency in the men composing the organization; you must have proficiency. The reason men do not like efficiency is because it seems to turn them into machines. Efficiency is mostly a question of output. It has to do more with machines and organizations than with individuals. This makes it run counter to human instinct. Men do not want to be machines, even though they do not want to spend the time and effort to become masters of themselves. Men will join an army to fight the battles of their country, but they want to be in more than an army in their everyday work. They are like the old Irish woman who



Edward A. Harris

The former secretary of the Maine Typothetae, speaking. Mr. Harris delivered this address at a recent meeting of the Milwaukee Club of Printing House Craftsmen. Like other addresses by Mr. Harris, it is full of meat; even when he is talking of efficiency in the composing room or the pressroom he knows what he is talking about. He is not hitting the wind or sailing along on moonbeams; he has solid foundation under foot. Since he gave up typothetae work a year or so ago, he has been general manager of the Advocate Publishing Company of Milwaukee.

forsook a fine settlement home for her old haunts and told the people who wanted to take her back, "Go long wid ya; it's folks I want, not things."

Men are groping and grasping for something — executives and journeymen alike. They want congeniality, human contact, and fellow feeling; they want sentiment, a touch of friendliness; they want confidence. We hear it said that there is no sentiment in business, but we have been wisely told that where there is any business without sentiment you'll find a low-down, dirty trick. Satisfaction in work can only be had in such relationship. A mere wage for a certain production is not enough to command the kind of service we need in our plant. No man ever got a loving wife by saying, "I am now getting twenty-seven dollars a week; I will get a raise to thirty dollars in six months; marry me, and I will give you two dollars and fifty cents a week now and three dollars after I get my raise."

Almost any employer will bear witness to the fact that men seeking jobs almost invariably ask first, "How much does the

job pay?" Men have the wrong idea; the employers are as much to blame as the men. Nine times out of ten we've said efficiency when we meant proficiency. The time has come for us to work persistently, to place the value upon men's *proficiency*. I am for the fellow who wants to work, who wants to learn, who wants to widen his experience, acquire skill, and become something more than what he is or could be as a machine. We need to make proficiency the supreme test and put a premium upon ideas, energy, intelligence, self-control, and the passion to grow. Such men in our plants are the *sine qua non* of efficiency in our organizations.

Here is an object for your organization program; not simply to find men, drill men, measure men by production and pay, but to interest likely youth, to inspire them, to educate them, to coach them, and as big brothers to follow through with them until they too can stand on the heights and view the distant field for conquest. This spells coöperation of the finest sort, which is the only hope for the future of our industry.

## Twelve Pointed Pica Pithy Paragraphs

By A. ERNEST MOWREY



**V**ISUALIZE the job properly before you begin. A perfect understanding is absolutely necessary to obtain best results. In other words, follow Davy Crockett's advice: "Be sure you're right, then go ahead."

(2) See that your composing stick is accurate. Of course, all sticks are supposed to be. But when trouble arises because two compositors are working on the same job, the trouble can usually be traced to the difference in their sticks.

(3) Never plane down a type form with a dusty or dirty planer. Before using it always brush the face of the planer to remove any small particles of grit or linotype metal which may have adhered from a previous form. Script type and other delicate types must be planed very lightly, whereas planing the heavier type forms is not so delicate a matter.

(4) A red-ink form should never be planed with a black-ink planer. Better place a clean piece of paper over the type form and then plane on it. Carefulness is the watchword in color printing.

(5) Examine lockup carefully to detect binds due to faulty material, poor justification, imperfect type faces, etc. Save time by taking time to make sure the form is perfect before it leaves the stone the first time.

(6) Look out for the grippers on the press. This is a good pressman's first consideration in makeready. Better to be sure than sorry — especially, for instance, when it comes to numbering machines or perhaps wood type.

(7) It is better to begin with a light impression on the press and gradually build up than to begin with a heavy impression and try to "tone down." Once a tympan sheet is heavily impressed it is impossible to get a good light makeready from it.

(8) When cutting the stock make proper allowance for spoilage and extras. The cost of a few sheets more or less is usually negligible in comparison with the cost of short-counting a valued customer.

(9) In cutting booklet covers, mailing folders, etc., don't forget to reckon with the grain in the full sheet. Even an ordinary postal-size mailing card will appear stiffer and snappier if cut so that the length of the card cuts with the grain in the full sheet. However, in placards and posters of all kinds,

the grain should run from top to bottom. In this way a four-ply board may often be used to obtain a six-ply or even an eight-ply effect.

(10) Before cutting the stock, place colored sheets at top and bottom of the lift to be cut, especially if the stock happens to be high-priced bond or ledger or enameled boards or something one can ill afford to throw away because of finger marks, or because of a dirty edge from a dirty knife. These colored sheets may be of the cheapest stock possible.

(11) When printing, keep the stock in lifts. Also keep the colored sheets at top and bottom of each lift. This will not only prove a factor in turning out work free from finger prints and other soil, but will prove a help in checking up against a faulty numbering machine — or perhaps the one who counted and cut the stock.

(12) "Don't pad everything." Try banding the job with strips of paper, in lots of 100, 500, 1,000, or to suit your own good judgment. Letterheads should be boxed in 500s, even though it does cost from five to ten cents apiece for the boxes. A neatly prepared package is one of the best silent salesmen any print shop can employ. No job should be shipped in bulk like so much grain. If first banded into neat, even quantities (even when in pads or tablets) it will facilitate packing as well as delight the eye of the customer on opening the package. "Forethought is the twin brother of carefulness."

## Percentage of Office Corrections

The percentages of total time consumed for office corrections on various classes of composition were recently compiled by the research department of the United Typothetae of America. From a number of time records, totaling thousands of hours, the following figures on office corrections were obtained:

Percentage of office corrections to chargeable hours in the hand composing room, 13.83.

Percentage of monotype hand office corrections to monotype keyboard running hours, 44.50.

Percentage of slug-casting hand office corrections to slug-casting machine running hours, 16.94.

Percentage of slug-casting machine office corrections to slug-casting machine running hours, 19.90.

# NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

## A System for Handling Quantity Discounts

The transient, or open, rate of a newspaper may justly be considerably higher than the local contract rate. In fact, it is good business, it seems to us, to encourage the use of larger and more space during the year by securing agreements from business concerns that they will take and use so many hundreds of inches of white space each year or each month or every week. With local papers we are not so much concerned about signed contracts. The effect of such contracts is usually to hold the publisher and not the advertiser. Such contracts are unnecessary if the publisher will make himself the first party and the advertiser the second party to an agreement which states that the publication soliciting display advertising will charge and collect its usual open or transient rate for such advertising until a certain number of inches have been used, when a discount or rebate will be credited to the advertiser on the ledger account, and for any space used over that amount the publication will collect only the discounted rate during the balance of that year.

We have been asked whether we would advise starting the year on such an agreement at any time in the year. It doesn't matter, perhaps, if the publisher is sure the advertiser will continue his advertising throughout the year and not take space only during the big business months. However, it seems to us that commencing such an arrangement with the first of January and notifying all the large advertisers in a community either personally or by letter that such discount will be given them if they are in the paper every month of the year and to the extent of a gross business of, say, one thousand inches, would be the ideal way to handle it.

We know of some very good local newspapers that pursue this plan, and some have used it for many years with greater satisfaction all the time. Their testimony is that the advertisers pay the full rate without objection. Some of them watch their lineage and look forward to the discount or rebate coming to them. Others pay little or no attention to the matter until the publisher notifies them that their gross advertising business is nearing the mark where they will get the lower rate.

Another commendable feature of this system of annual contracts or agreements is that the local and foreign rate may be kept the same. And in that particular publishers are going more and more to find freedom from troublesome complications where foreign advertisers are hooking up with local dealers and depending on the latter to do the contracting for space. The idea of charging the local advertiser one rate and the outside advertiser even a moderately higher rate is gradually coming to a showdown, and it will not be to the credit of the local newspaper.

## Field Is Best Basis for Newspaper Values

A trade paper tries to tell its readers that a newspaper's sale value may be based on its circulation, and that each subscriber may be valued at ten dollars! Such a system of evaluating newspaper propositions would lead to some sad results, or we miss our guess. For instance, a recent newspaper deal included two fairly good county-seat local weeklies. One of the publishers declared to the purchaser that his paper had 1,300 subscribers and the other publisher affirmed that his paper had 1,100. When the deal was consummated—not on the basis of circulations, however—the purchasers checked up and found that one of these newspapers had less than seven hundred actual paying subscribers.

It would take a long and costly lawsuit to settle the controversy that might arise from such a case. Even the better and long recognized plan of valuing a newspaper according to the gross business it is doing in a year, taking into consideration also its equipment, might lead to some deception. Newspaper publishers often claim they are doing so much gross business in a year, but when you ask for the books to prove it you may find they

are so kept that even an expert can not determine what the figures are. The cash book may not be available or the advertising and subscription records may be so mixed that you can not differentiate them. Often, too, the publisher having a poor set of books will throw out his bank book and say, "There is the evidence of my business. It shows my deposits are so much for the year, and I pay practically everything by check."

How convenient as a substitute for real evidence! Even an expert would not demand the checks for evidence that the bank account had not been "kited." It would be so easy to draw out money from the bank and redeposit it or handle it from one bank to another to make a showing of great volume!

Yes, there is everything besides "circulation" and "subscribers" to take into consideration in the purchase of a newspaper property, though this feature is very important. In our humble judgment the most important thing is the field, and it takes experience and good judgment to visualize that correctly. Sensing infallibly that there is a certain amount of business in a given territory, and that a newspaper and printing business may rightfully claim that territory, it makes not so much difference whether the plant and equipment are old or modern. Practical experience would suggest that the capacity of the plant should be estimated and then that the ability of the purchaser to get the business of the field will spell success or failure of the proposition.

We realize that most practical printers and publishers have their ideas of evaluating plants and businesses of this kind,



G. L. Caswell

and that they disagree more or less. But we would dissent as much from the idea that "so much a subscriber" should determine the price of a newspaper as we would from the idea that an enormous equipment on a desert island would make a valuable newspaper property.

### Firm Uses Eight-Page Advertising Section

What do you think of an eight-page section of a local county-seat newspaper used entirely by one firm of clothing dealers for its own benefit? Seems like a good bit of space for one clothing firm to use, doesn't it? But that is just what was used by a dealer at Cherokee, Iowa, recently. *The Chief* issues a large special edition just in advance of a great plowing match which is held in that community each year. This clothing firm noted the chance to participate big in that local enterprise and several weeks in advance the manager got busy preparing for this eight-page "spread." He wrote to many of his wholesale houses and to manufacturers whose goods he handled and told them what was coming off. They responded by ordering some special advertising in his advertising section, and when the paper was printed it set a record for weekly or semiweekly newspapers in that state for the quantity of space used by one firm.

The publishers explained to a group of newspaper men how the thing was done; it seemed too good to be true. They stated that personally they had nothing to do with it; that the clothing store manager had conceived the idea and had secured the advertising from his wholesalers and manufacturers and jobbers. He had laid it out in the shape of a good dummy, specifying pure reading matter along with the advertising on some pages and making it thus a very interesting and businesslike section of the paper. "Actually, this store manager had only one-half page of his own advertising in that section," stated the publishers. The rest was all prepared and paid for by those concerns interested in aiding this local dealer to get their goods out to the consuming public. All the publishers did was to help lay out the reading matter and make up the pages to create the best possible impression.

We pass this idea along to other publishers who have done little or nothing to interest their local dealers in securing advertising help from their wholesalers and jobbers. Every line of goods handled can and should stand some special local advertising. As in this case, the local dealer gets first benefit and outstanding results by bringing people to his store for these goods, while the wholesalers and jobbers have made sure profit by creating more demand for their products and establishing a trade connection that is beyond value in good will.

**GENTLEMEN'S GOODS**

— 1852 — 1927 —



For generations, MARSHALL FIELD & COMPANY, in its just perception of the tastes of fashionable American gentlemen, has been one of the most eminently successful clothing establishments in the United States. During the present Autumn Exposition, we respectfully invite your attention to our unprecedentedly large and varied assortment of Men's Furnishing Goods, viz.: suits, overcoats, sailings, vestings, hats, boots, neck ties, &c. Notwithstanding the well known superiority of our make and style, we are prepared to sell at figures which are, in comparison, as low as any in the trade. Hitherto, many of our patrons have been disappointed through delaying a visit and therefore we wish to state that the favor of an early call would be mutually desirable.

**MARSHALL FIELD & COMPANY**

**THE STORE FOR MEN**

#### As It Looked Seventy-five Years Ago

Marshall Field & Co., Chicago merchants, celebrated their seventy-fifth anniversary the first week in October. Some of their advertising reflected the style of newspaper typography of 1852, of which the above is a fair sample. We call your particular attention to the type faces used in the three display lines. They represent the best that the Bruce type foundry produced at the time and were much in vogue in both newspaper advertisements and commercial job work.

## Observations in the Field

By G. L. CASWELL

A LITTLE ADVERTISEMENT from a non-advertiser often proves to him the value of newspaper space and creates a good advertiser. A local weekly publisher calls our attention to the fact that a small advertisement in his paper by a local meat dealer surprised the dealer by selling 524 pounds of a national brand of hams and bacon within twenty-four hours. Such a sales record could not have been equaled by a peddler at twenty times the expense.

AN INTERESTING SIDELIGHT on the newspaper subscription business came to our attention recently. A certain good local newspaper had let some subscription accounts run along till one subscriber had to be sued to collect it. In the trial it was discovered later that nine of the twelve jurors claimed they had been receiving the paper without ordering it and the other three had been paying for it. The verdict was against the newspaper in the case at bar. Moral: This newspaper is now on the cash-in-advance system and is taking no more chances in court.

NEWSPAPER PRINTERS' WAGES have advanced from \$25.89 a week in 1914 to \$48.78 a week in 1927, according to a survey made by a special committee of the American Newspaper Publishers' Association. The committee's report gives the wages paid to printers, stereotypers, and pressmen during all the years from 1914 to 1927 in seventy cities. The advance has been about the same in all three classes until in 1927 the figures are: Printers, \$48.78; stereotypers, \$45.64; pressmen, \$45.03. Night work is paid for at the rate of one dollar to three and one-half dollars a week more than day work.

QUITE FREQUENTLY a local newspaper publisher is asked by some customer for a copy of his subscription list that he may use it for mailing some handbills or circulars. If anything would make this writer sore and cause him to throw off his coat and invite a fight, such a request would be the thing. We had it happen once — not the fight, but the request. The customer asked us what we would take for a copy of the list to use as stated. We looked him over carefully to see that he meant it, and then told him three thousand dollars. He was stupefied, of course. Then we told him that our list was a little over three thousand and that it had cost us six thousand dollars to get it and hold it. We were offering it to him at half price, knowing that he would not take it. Neither of us got mad about it, but he soon realized what he had never suspected — that our subscription list was the basis of our newspaper business and that selling it or giving it away would be the most unreasonable thing we could possibly do.

OFTEN we find that local dealers in a small city or town having two or more weekly or small daily newspapers make it a practice to use one paper for their advertising one issue or one week and then use the other paper the next week. They argue that most people take both papers and thus their advertising is duplicated if they use both papers at one time. This argument is disproven by the facts ascertained in several recent consolidations of such newspapers. The duplications are a small fraction of the whole list of subscribers to both papers. In one case two papers of 1,800 circulation each were consolidated and just 273 duplications were found in the entire circulations of both papers, most of these duplicates being in the city of publication. In another case two lists aggregating 2,600 were combined and the duplications were found to be less than 265. In another case within the past month a consolidation of county-seat weeklies showed less than 175 duplicates in the subscribers to both papers, and most of those in the town of publication. Local publishers might use these figures as a substantial basis for argument against local dealers confining their advertising to one paper.

## Review of Newspapers and Advertisements

By J. L. FRAZIER

**The Weekly Calistogan, Calistoga, California.**—The first page of your September 9 issue is a dandy, although we prefer slightly less bold headlines. The good effect resulting from the headings being balanced in the length of comparative lines, being approximately the same in all heads, and their well balanced arrangement over the page more than compensates for what we consider excessive strength of tone. Except that considerable matter is set wholly in capitals your advertisements are very good and we are happy to find evidence of a desire to conform to the standards championed in this column, notably the pyramiding of advertisements and the use of plain rule borders.

**The Yuma Pioneer, Yuma, Colorado.**—We have no hesitancy in characterizing your special Fair edition the next best paper reviewed in this issue, mechanically speaking and the average of all features considered, and it looks to be ably edited, too. Indeed, the paper is printed "like a book," a good body of ink being evenly distributed throughout. But the best feature is the composition of the advertisements, perhaps because it is less frequently seen in local papers than good makeup and presswork. The advertisements are simply arranged; restraint is practiced in the number of points selected for emphasis and these points are brought out very strong by contrast of size and white space judiciously used. They invite reading and are easy to read. Where usually the printer "machines" large amounts of the body matter of advertisements and not having mats of

**Lincoln Sunday Star, Lincoln, Nebraska.**—Without question your August 21 issue is commendable, but it is not without its faults. Headings take up too much of the space on the first page; the fact that they are rather open in general effects spots the page disagreeably, those in the large italics, the characters of which are not close fitting, are too widely spaced between words, which aggravates the loose effect. Heads in some cases are almost as deep as the story, and we do not consider that proper, even on the page of a metropolitan edition. It is inconsistent. If a story justifies a large head, there is considerable to be told. Exceptions are last-minute news of great importance, for which there is no time to get the details and work up a lengthy story. Advertisements, as a rule, are satisfactory, but the appearance of many, and of the paper as a whole, is weakened by so many styles of display type. Combinations of wholly unrelated styles in even small individual displays are frequent.

**Morehouse Enterprise, Bastrop, Louisiana.**—There are too many bold headings near the center of the first page of your August 27 issue and their alignment across the page is too regular. A symmetrical arrangement of the heads made less stilted by more even distribution over the page would be far better. Irregularity in the length of lines in main decks, lines that should at least be close to the same length, is also a decided fault. The print is dark and light in spots—even on the first page. Advertisements are well arranged and, as a rule, well displayed, but there is too great a variety among borders used. Some are too light and others are too heavy in relation to the type. In the Leavells space the display is too weak, while the head is too small and the signature too large in Billington's. The short end of the sale reader at the bottom of the third column on page 3 should be raised to the top of the column, or, with a cut-off above it, just under the article now at the top of that third column. The display advertisements should be at the bottom. Nothing looks worse than a "patch" of reading matter under an ad., thereby spoiling the pyramided arrangement. As all your ads. are about the same size we suggest the consistent use of plain two-point rule for borders.

**The Alta Advertiser, Alta, Iowa.**—Your special and especially large "Fair Edition" has many points of merit and is interesting. Foremost is the composition of advertisements. Since the bulk of the display is set in one style of type—and a very good one for advertising—the paper has an effect of consistency almost throughout. It is only the presence here and there of large wood type in block-letter styles that provides an excuse for adverse criticism. Wood type of good design is to be had; if such large sizes are often necessary we suggest you get a few sizes of one good roman style. You can obtain one that harmonizes nicely with Caslon. Presswork is only fair, there being a number of light spots that make reading difficult, at least by lamplight, which means only a little less so in daylight. Avoid the use of the border made up of black squares, each unit of which attracts the eye; a border, remember, provides as many eye spots as there are visible divisions. Plain rules make the best borders, first, being continuous, they are the best from the standpoint of unity and because they are continuous—one unit—they do not attract attention to themselves. Where the Century is used for display, and with double rule borders, the effect is fine. Lines in news-heads are crowded too closely; we would like to suggest that a larger size of type in lower case would be more satisfactory. With three lines of capitals so closely spaced, the effect is not only unpleasant, but hard to read. Some of the advertisements, notably the one for the Wisconsin Lumber Company, are crowded, but, as a rule, this point doesn't apply. Displays like that for the Alta Bakery and Larson & Cox, for instance, should serve as models for all your advertising display.

**The Milwaukee Sun, Milwaukee.**—Your paper is excellent typographically; the first page is a beauty and one of the reasons for its being so is setting the

Page from the *Pioneer*, Yuma, Colorado, one of the two best papers from a typographical standpoint reviewed in this issue, illustrating the pyramiding of advertising and a representative advertisement. This advertisement is in a sane style that is easy to read and concentrate upon. Strong display is set off by liberal white space.

adequate size uses smaller sizes than he should, you either hand-set such text matter or have the mats, the body of many of your advertisements being in the legible twelve-point size of the readable Cheltenham Wide. The result is more satisfactory because Cheltenham Bold is widely used for your display, although there is some Caslon Bold, but it is not inharmonious. Although in one or two instances you have used fancier borders than we like, these are on the larger advertisements where the type is relatively large and with a sufficient margin of white space inside they are not objectionable. We suggest, however, that you should discard the border of diamond-shaped units; it is inconsistent with the otherwise high standard of your paper. The fact that it is in two colors and on red paper makes it impossible for us to reproduce the first page as we would like to do. Instead we are showing one of the "inside" pages, indicating the character of the advertising composition and the style of feature headlines, as well as illustrating the pyramid makeup which, in spite of all that has been written here and elsewhere, many seemingly do not understand.

**The Detroit Record, Detroit Lakes, Minnesota.**—If the hand-set lines of the news-heads were not so decidedly short the first page for August 11 would be fine. Some of the lines are little more than half as long as the column is wide, others just half, and yet lines in heads set drop-line fashion should be approximately four-fifths as long as the column is wide. Printing is excellent, as are many of the advertisements, but over-large and over-bold types are often employed. The wood type used in the Fair advertisement is not at all attractive. Borders of units like the one around this advertisement attract too much attention, necessarily away from the type, and irritate a reader. While less objectionable, the wavy line or ribbon borders are also too prominent. Plain, straight rules give the desired strength and separation, yet, because plain, they do not detract. They function without seeming to obtrude. One fine feature is the graphic manner in which display is handled; few items are emphasized, and those few are brought out so they count. White space, liberally used, aids the effectiveness of some of the better advertisements. We are glad to find them pyramided, which, with the excellent printing, has a lot to do with the effective appearance of the paper, though it is not "a thing of beauty and a joy forever." No paper can be that uses so much bold block-letter type, though we must admit that when used with restraint, as in the Thorsness & Lee space, attention is commanded right off the reel. Since six-point rules are too heavy, twelve-point must be doubly so.

Attractive editorial page from the *Milwaukee Sun*.

**The Lapeer County Press, Lapeer, Michigan.**—In makeup and the handling of news generally your September 21 first page is quite metropolitan. There is the limit in number of heads, but as they are of good style and variety they are not objectionable. Avoid wide variations in length of related lines; that is, lines set in the same face in one head, and write copy so many words to the line, so headlines will be close to the same length. You are using more ink than you should; in fact the paper is overinked in spots, so we suggest that you look into the matter of changing the tympan and adjusting the fountain more evenly, perhaps also using more impression and, of course, less ink. While advertisements are well arranged and forcefully displayed, the effect of some is unpleasing in consequence of the use of too many rule cut-offs, also rules to lengthen lines. Involved borders that are sometimes too heavy add to the effect of complexity. A simple plain rule consistent in weight with the boldness of the type and in relation to the size of the advertisement makes the best border. You could use two-point face rule for the smaller ads., double it up for somewhat larger displays, and on half and full page spaces use triple two-point rules, always, of course, with some white between the rules. Strength sufficient to match the ads. is thereby obtained without the objectionable blackness that results when six and even four point rules are used. Width as well as tone value is a factor in the strength of borders. Mixing type faces and the use of the extra-condensed Cheltenham Bold are detrimental to the appearance of some of the ads. While their display strength is great they are not attractive enough to hold attention. Besides, the contrast in display type is in itself distracting. Pyramiding advertisements is a favorable feature.

**Tombstone Epitaph, Tombstone, Arizona.**—Some name! The first page of your issue of July 7 looks quite metropolitan because of the variety among headlines and their placing. Makeup is excellent, with one exception; in relation to the number of heads in the upper part there are too few at the bottom, which, therefore, looks "flat." While there should not be as many heads at the bottom as at the top of a page, of course, there should be some or the page will be overbalanced, as, to an extent, this one is. Advertisements are satisfactory; they are sensibly arranged and displayed—and without fuss or feathers, which is a good point. We would prefer to see parallel two-point rules as standard border; the six-point so often used is too heavy, whereas the light unit border is far too weak. No criticism can be made of the type used in advertisements, the bulk of the display being in one, Cheltenham Bold, which is a good practice. We would like to see less use of the Antique capitals for small display, although this is a decided esthetic consideration. The style is not used to such an extent as to be particularly objectionable. One thing you can and should do is pyramid the advertisements; you can not imagine what a difference that orderly arrangement will make until you compare one of your pages made up as at present with one in which advertisements are grouped in the lower right-hand corner. Inasmuch as the *Benson News* is apparently printed in the same plant, what applies to the *Epitaph* applies to it, except that there are too many rather large heads on the first page of the *News*. The printing of both is rather light, the fault of a lack of impression rather than of ink.

**J. F. DANIELSON, Winnfield, Louisiana.**—Letter-spacing of some of the lines in the first page heads (issue for August 5) is detrimental to their appearance and irritating to a reader, if not an actual handicap. The fact that in some heads the lines are quite long, almost full, and in others quite too short is also harmful, although the long ones are nearer right than the short ones. If the third line of the head at the top of the last column were the same length as the first two, or if all three had one less character than there is in the first two lines, the head would be about ideal. You can see, therefore, how much too short the lines in the last head in the second column are. Care in writing copy with the objective of just the right number of characters to the line will enable you to have all headlines of right length. When they are of adequate length they may be better and more easily worded. The uniformity in length will make the whole page more pleasing. One good feature is that heads are well distributed over the page. The box-head in the first column is too weak and open, however, to balance the others. We suggest that it be made considerably shallower, or that it be placed in one of the central columns so its influence on horizontal balance will not be so bad. Advertisements are good, but we regret the frequent use of heavy six-point rule border. The four light parallel rules sometimes used make a fine border; their body or width is sufficient to give the advertisements strength and unity, and to set them apart, without commanding too much attention themselves. You can improve the print a great deal, for it is very light in spots. The editorial page is the best feature.

**JAMES WELLS, Dalton, Georgia.**—No need of hesitating to present the *Citizen* before the "Seat of the Mighty" (so to speak). Contemplating the first page of your September issue, we are not surprised to learn it won a trophy on its mechanical excellence; it is a cracker-jack—clean looking and in consequence of setting the news-heads in roman bold face of good style, Cloister, quite attractive, too. The character and number of news headlines create sufficient interest and demonstrate how erroneous it is to consider effect and interest are achieved only by sensational makeup and bold types. Cause for complaint is given only because the inking is pale, that there is not enough space above the top heads (and under the rule above) and, to a lesser extent, that some of the lines of headlines vary too much from standard. When it comes to the inside pages we are surprised you obtained the award, for the advertisements, although fairly well arranged and displayed, are sometimes set in such varying styles of type as to be decidedly inharmonious. The bold, rather fat gothic combines poorly with the condensed Cheltenham Bold in the Fink advertisement. Cooper Black and extra-condensed Cheltenham Bold in the Sims advertisement on the same page are an equal affront to good taste. Even the American Legion advertisement, set wholly in members of the Cheltenham Bold family, is unpleasing from type causes. There are condensed and extended roman and italic capitals in the one space. Family relationships evidenced in tone and serif construction do not compensate for wide diversity in shape. As you will note, italic capitals must be unevenly spaced to look evenly spaced because some of the characters have more white at the sides of their bodies than others. The main fault on the inside pages, however, is the positioning of advertisements. Page 3, for example, with advertisements or display features in all corners, and one advertisement in "island" position, is poorly made up. Indeed the excellence of your paper is confined to the first page. Desist—do not mix unrelated styles and shapes of type. Pyramid your ads.; no paper can score high if its advertisements are scattered over the page without order.

**Nebraska Craftsman, Lincoln, Nebraska.**—Makeup and printing on your September 2 issue are deserving of high praise, the presswork being very fine, to which machine-finish paper and good inking contribute. The advertisements are well arranged and displayed, as a rule, but many are weakened in display effect and even more in appearance by the association of type faces of inharmonious shape and design, sometimes both. The fact that two styles are of the same family means only that certain details, mainly serif construction, are alike. Cheltenham Bold Extended and Cheltenham Bold Extra Condensed, combined in several of the advertisements, are of the same family, yet are a bad combination because of the wide difference in shape. Another weakness evident in some of the advertisements is the border treatment. Some are very distracting checkerboard effects, others in eye-dazzling zig-zag lines and nearly all of them are too weak in tone to match the type. One big advantage of plain straight-line borders is that they possess strength additional apparently to their weight; their effect in marking off and unification is greater than ornamental borders that are much thicker and heavier. Of course, too, plain straight rules are neater and when used consistently create an effect of unity and harmony. The consistent use of rule borders also speeds up production; there is no "fiddling around" to decide what border to use.

**The Chronicle, Odebolt, Iowa.**—Except that lack of care is evident in setting the headings, your first page is very good. There is too great variation in length of lines in the display decks, the first top head in the September 8 issue being a case in point. The first line, "Kitten Ball," is little more than half as long as the column is wide, whereas the second is almost full column width; in fact, one character more and maybe two more than it should be. Heads like this, in which there are noticeable variations in length of lines, are unpleasing because unbalanced. Each line of the display deck should be about three characters short of the column measure, about thirteen characters to the line, fourteen if there are two or more /s. The type used for all headings is O. K. except that the size in the third deck of the top heads—a single cap line—is too small. As a rule, too, the headings are line-spaced too closely. Presswork is a wee bit pale, but the "color" is even and printing clear, much above average, in fact. Advertisements are well arranged and displayed, as a rule; in fact, the most serious fault concerns the unit borders, repeated swastikas and geometrical squares. As each unit of such borders is an eye arrester it detracts from the type. The use of the extra-condensed block-letter type in some advertisements introduces an unpleasing note; the style and shape clash with the Century Bold and other romans used. A favorable factor is the pyramiding of advertisements. Plain rules make the best newspaper borders; they unify and define without overshadowing the type matter. Restraint in display and simplicity of arrangement distinguish the better advertisements, and of some of them, in addition, liberal use of white space is an important factor.

**Owatonna Journal-Chronicle, Owatonna, Minnesota.**—Yours is perhaps the best paper submitted for this month's review, certainly one of two. Your eighteen-page special Fair edition (August 26) is a beauty in all respects, but the composition of advertisements is outstanding; they are effective in display, inviting to read, and of finished typography. The presswork is perfect, practically speaking and considering standards existing in newspaper work. The handsome first page is reproduced.



The *Journal-Chronicle*, Owatonna, Minnesota, which has for years been one of America's finest so-called "country" newspapers, recently increased its page size by one column. The issue from which this handsome and interesting first page is reproduced makes capital of the fact. The trend from the time-worn use of condensed block-letter type styles in news-head lines is also chronicled. The page reproduced is a delight to the eye.

# B O O K R E V I E W

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

## Printing

Edited by R. A. PEDDIE

TAKE heed, all ye searchers for a good, comprehensive history of the printing art from the days of Pi Sheng and his invention of movable type 'way back in 1041 to the days of the latest futurist stunts by German typographers and the more sober attempts at better printing by our own contemporaries. It has finally come from the great publishing house of Grafton & Co., Coptic House, London. The editor explains distinctly the whole scope of his work in his preface.

Says he: "In order to get a general view of the progress of the art of printing throughout Europe and America, it has been necessary hitherto to consult a considerable number of monographs written in different languages and not always easily available. The present work has therefore been planned to overcome these existing obstacles and to give in a concise and handy form, it is believed for the first time in English, a general comprehensive survey of the development of printing in many lands from its invention up to comparatively recent times.

"To achieve this purpose the foremost experts on the subject have been invited to collaborate in producing a series of chapters to cover the whole ground. Each writer is well known in his particular field, and, where necessary, translations have been made under the author's own supervision. This fact may account for certain inequalities in the arrangement of the work, and little has been done to change the foreign expressions except where such changes were essential to the clarity of the text.

"From the time that Henry Bradshaw laid down the laws of the natural history system of bibliography, research has been proceeding on the lines he suggested, and the history of printing now depends entirely upon the actual known books of the various printers or proved documentary evidence of their work. This volume is based on these principles, and the names of the contributors are a sufficient guarantee not only of their knowledge, but of their ability to reject unproved theories.

"As the great development took place in Europe and America, it has been necessary to confine the principal part of this book to these continents. A short appendix outlines the first appearance of printing in Asia, Africa, and Australasia."

The names of the contributors are guarantee enough to establish an authoritative volume in its field. They represent the best there is to be found among the students of printing development and progress in the different countries. For instance, Dr. Ernst Crous, writing on printing in Germany, is well known for his connection

## Other Books Received

*Captains in Conflict.* By Robert R. Updegraff. A story of the struggle of a business generation not only authentic and sound in its philosophy but unusually thrilling and interesting. 290 pages, 5 by 7½ inches; cloth cover. A. W. Shaw Company, Chicago.

*The Year Book of the London School of Printing and Kindred Trades, 1926-1927.* A magnificent volume containing numerous inserts of specimens in one, two, and four colors produced by the students of the school; also the craft lectures as arranged by the Stationers' Company and Printing Industry Technical Board. The London School of Printing and Kindred Trades, 61 Stamford street, Blackfriars, S. E. 1, London, England.

*Export Literature.* By Dr. Francis M. Botelho. 32 pages and cover. American Writers' Press, Wayne, Pennsylvania, \$1.

*The Making of Fine Maps.* An illustrated booklet containing a wealth of information about map making. J. W. Clement Company, Buffalo.

*Präzise Arbeitsmethoden in der Stereotypie.* By Georg Herzing. Published by Papier Zeitung, Berlin, Germany.

*Your Growing Child.* By H. Addington Bruce. Cloth. 417 pages. \$2.50. Funk & Wagnalls Company, New York.

with the Gesamt Katalog. Prof. G. Fumagalli is the greatest living authority on Italian printing, while James P. R. Lyell has perhaps the most interesting collection of early Spanish books and has written the only book on "Early Book Illustration in Spain." Henry R. Plomer, author of "A Short History of English Printing," "English Printers, Ornaments," and "Wynken de Worde," naturally covers the English contribution to the history of printing, while our own history is ably handled by George P. Winship, the librarian of Harvard, and Lawrence C. Wroth, who some years ago wrote "The History of Printing in Colonial Maryland" for the Typothetae of Baltimore.

PRINTING. A short history of the art. Edited by R. A. Peddie. 394 pages, 5 by 7½; cloth binding. Grafton & Co., Coptic House, London.

## Composition

THE second in a series printed by the Boston Club of Printing House Craftsmen for the purpose of preserving for posterity the valuable information gathered from addresses, demonstrations, and practical shop discussions conducted under the auspices of the club during the three winters from 1923 to 1926. The present volume carries the sub-title: "A record of seven practical shop discussions conducted by the Boston Club of Printing House Craftsmen, the Boston Society of Printers, and the Boston Typothetae, printed from the official stenographic reports." The program of the winter of 1924-1925, which the book covers, consisted of seven meetings held in the auditorium of Boston University, in which details of all composing-room work from layout to final lockup were explained, demonstrated, and discussed. Joseph J. Dallas opened the discussion on "Composing-room Equipment," followed by Walter R. Wakefield, Walter J. Phillips, Irving K. Annable, Henry Lewis Johnson, Frank B. Stiles, Lewis C. Gandy, George H. Reynolds, and Frederick Farrell. The discussion on "The Importance of the Composing Room" was opened by Henry Lewis Johnson, followed by Edward W. Calkins, John E. Shea, and Edmund A. Gordon. The men here mentioned are all practical men with a wide experience in their field; some of them carry national reputations as printers.

COMPOSITION. Seven class discussions held in the Boston University auditorium under the auspices of the Boston Club of Printing House Craftsmen, the Boston Society of Printers, and the Boston Typothetae. 176 pages, 7½ by 11; buckram cover. The Boston Club of Printing House Craftsmen.

## Advertising Fluctuations

By WILLIAM LEONARD CRUM

The author, as director of the statistical laboratory of the Harvard University Committee on Economic Research, seems to be well qualified by previous experience and training to write a book presenting a group of analyses of selected data on advertising lineage, showing its seasonal and cyclical fluctuations. The book therefore may be relied on as an authority in its field and its interpretations of the data gathered credited as affording a useful study of variations in advertising effort. As such it is perhaps the leader of its kind.

ADVERTISING FLUCTUATIONS. By William Leonard Crum. 308 pages, 6 by 9; buckram cover. A. W. Shaw Company, Chicago.

### Printing Salesmanship

By EDWARD P. MICKEL

THE author is secretary of the Nashville Printers Club, the Southern Master Printers Federation, and the best loved single individual within the boundaries of printerdom on the American continent. This is a large order, but "Dad" Mickel has been able to fill it for years and years back. The writer met "Dad" for the first time at a meeting of the Printing Secretary-Managers Association in the early part of 1919, and so impressed was he with "Dad's" sincerity and genuine helpfulness that he has been enthused therewith ever since. "Dad's" recent publication, "Printing Salesmanship," is a study course in twelve parts. Parts I and II contain one lesson each on salesmanship with supplemental reading, one on paper stock, and one on type bodies and faces. Part III discusses the "Psychology of a Printing Sales Service, What It Means and How Applied." Part IV discusses "Failure," Part V "The Lost Word" (Profit), Part VI "Building Business," Part VII "The New Customer," Part VIII "Price Quoting," Part IX "The Order," Part X "The Salesman's Duty," Part XI "Profit versus Price," and Part XII "Selling From the Price List." Thus practically the whole field of salesmanship is admirably covered and demonstrated.

PRINTING SALESMANSHIP. By Edward P. Mickel. Twelve lessons in loose-leaf binder. Published by the author, Nashville, Tennessee.

### Practical Methods of Photoengraving

Part III — Finishing, Routing, etc.

This is the last book in a series of three valuable volumes produced by the Employing Photo-Engravers Association of America for the sole purpose of advancing the science of photoengraving and to give to the master, the journeyman, and the apprentice a reliable source from which information may be had on all subjects pertaining to the art. We have reviewed the two preceding volumes in previous issues of THE INLAND PRINTER and have praised them highly. The last volume is a fit companion of the other two; it is fully worthy of the praise we already have voiced. The set as a whole is a valuable contribution to the photoengraver's library and would even enhance the library of the up-to-date printer.

PRACTICAL METHODS OF PHOTOENGRAVING. Part III — Finishing, Routing, Proving, Ben Day Work, and a Glossary of Photoengraving Terms. Published by the Employing Photo-Engravers Association of America, 457 Leader Building, Cleveland, Ohio. \$3 a volume, or \$7.50 a set of three.

### Modern Poster Annual, 1927-8

Once before we have called attention to this de luxe annual of modern poster work. The present volume is No. 4 of the series and, like its predecessors, amply demonstrates its progressiveness by originality and choice of selection and excellence of makeup. The annual has a particular appeal to the printer, especially the advertising service printer, because it reproduces in the original colors the cream of poster production in this country and in Europe. There are a number of specimens of outstanding merit in this last volume, as, for instance, the box tops from the A. Brown Studio; the Millard

cover design of the China-India number of the *Oriental Magazine*, printed in two colors and gold; the Sichel cover design of the fall building number of *The House Beautiful*, printed in four colors; the cover design for *Western Electric News* in four colors; the folder for the G. Franz'sche Hofbuchdruckerei, Munich, etc.

MODERN POSTER ANNUAL. 40 pages, 10 by 13; over one hundred designs. Modern Poster Annual, 50 Union Square, New York city.

### Gutenberg Jahrbuch, 1927

Edited by A. RUPPEL

The Gutenberg yearbook under the editorship of Dr. Ruppel has become one of the important publications of the year, especially for the printer who can read German. For the rest of us it is a delight to the eye because of its masterful makeup and printing. The present volume contains numerous articles on book printing, art printing, type and type founding, and bookbinding. Most of these articles are illustrated with book plates, title pages, type specimens, and samples of bookbinding.

GUTENBERG JAHRBUCH, 1927. Edited by A. Ruppel. 300 pages, 8 by 11 inches; board covers.

### The Pith of Franklin's Letters

Edited by WILLIAM S. PFAFF

BITS of Franklin's wisdom and humor as found in his letters to his friends and members of his family are here presented by young Pfaff of New Orleans, the second "Bill" of the house of Searcy & Pfaff, Limited, made famous in printing circles everywhere by the illustrious "Bill" senior. A little bit of human touch is given this review in a letter to the writer from young Pfaff, in which he says: "The little typesetting experience I had was at the U. T. A. School of Printing; but ever since I have yearned to feel the touch of type at my fingers' ends; so I sent home an old stand and some cases and filled them with new, shining type and after the children were tucked away I mounted the type stand. It took about two and a half years to find the time to review Franklin's letters (those published in the books that I have), set, and print the book. The book is set in the Caslon Oldstyle No. 471, with the quaint characters so common in the eighteenth century, this being the only type face approaching that used by Franklin. The four-color frontispiece plates were made direct from the statuette owned by my father by the Colorplate Engraving Company, New York city. The book is printed on Dutch charcoal mold made white laid antique stock, imported by the Japan Paper Company.

"Of the 310 copies printed, 200 are for sale at five dollars a copy. If you know of any Franklin admirers, I would appreciate your giving me their names and addresses, so that I may mail them a circular; your name will not be mentioned in the attempt to sell these prospects."

We are not at all averse to having our name mentioned in such a worthy connection, if the editor of the book so pleases; but that's up to him. The book is beautifully made up and good to look at.

THE PITH OF FRANKLIN'S LETTERS. Edited by William S. Pfaff. 96 pages, 6 by 9; board covers, cloth back. Searcy & Pfaff, Limited, New Orleans.

### The Kingdom of Books

By WILLIAM DANA ORCUTT

THE author has given us another volume that booklovers, both printers and readers, will be interested in. It is a continuation of his "Quest of the Perfect Book." While the author roams through "The Kingdom of Books" he devotes chapters to "The Prime Ministers of the Book"; another chapter to "Modern Masters of Typography"; "Books Al Fresco," as one hunts them on the banks of the Seine; "Books in the Cradle," Incunabulae; "The Book in Full Dress" and then "A Personality and a Shrine," the Plantin Museum. A most valuable feature is the index, which requires more than twenty pages in double columns. There are ninety-one illustrations; the frontispiece as a reproduction of a colored etching is a masterpiece.

The specifications of the work are most interesting and are given as follows: "This volume is composed in the Fournier type, revived by the Lanston Monotype Corporation, London, from the beautiful face designed in the eighteenth century by Pierre Simon Fournier, Paris. The cover is a modern adaptation of the Nicolas Eve fanfare design. The illustrations, many now appearing in book form for the first time, were secured through the courtesy of the librarians of the Grolier Club, New York city; the British Museum, London; Bibliothèque Nationale, Paris; the Biblioteca Laurenziana, Florence; and from private collectors. The plates of the illustrations were made by the Walker Engraving Company, New York city, and are printed on Warren's Cameo dull coated book. The text paper is Warren's Olde Style, wove. The typography, presswork, and binding are by the Plimpton Press, Norwood, Massachusetts, executed under the personal supervision of the author."—S. H. HORGAN.

THE KINGDOM OF BOOKS. By William Dana Orcutt. 291 pages, 6 by 9, with gold-stamped cloth cover. Little, Brown & Co., Boston. \$5 net.

### Political and Industrial Democracy

By W. JETT LAUCK

How can we make our democratic principles and institutions secure against radical and revolutionary tendencies? What is the significance of the post-war movement for employee representation, or so-called "company unions," and democracy in industry? What has been done by outstanding and far-seeing industrial leaders to democratize industry—Mitten, Hapgood, Filene, Dennison, Nash, Ford, Willard, Hatch, and others? Does their work afford any constructive hope for the future? What is the relation of the organized labor movement to industrial democracy?

These and other questions, fundamental to our political and industrial life, the author has given careful and disinterested consideration in the light of modern political and industrial tendencies and the historical background of our development as a nation. Present tendencies are analyzed and future developments forecast.

POLITICAL AND INDUSTRIAL DEMOCRACY, 1776-1926. By W. Jett Lauck, former secretary of the War Labor Board, 376 pages, 5 by 8; cloth binding. Funk & Wagnalls Company, New York city.

# EDITORIAL

## *Is Mail Advertising Wasteful?*

THE post office department, through First Assistant Postmaster-General John H. Bartlett, is authority for the statement that during 1926 more than twelve and one-half million advertising circulars found their way to the dead letter office, representing a dead loss of more than six hundred thousand dollars to the users of the mail for advertising purposes. Naturally, such a statement would be hailed with some jubilation among the competitors of mail advertising and given more publicity than it is worth. One publication devoted to the newspaper field, for instance, gave more than half a page to the item as news matter, publishing the address of Mr. Bartlett in full, while one of our prominent dailies remarked editorially:

The mailer might go on for years sending out great batches of undeliverable mail at expense to himself and the government without ever finding out that the mail was addressed to people who had died a generation before.

At best mail advertising is of doubtful value. How much of it hits the mark is never known, but how much of it misses every man can guess by the quantity he throws unopened into his waste basket daily.

The address by Mr. Bartlett, in which he volunteered this statement, was made in connection with a memorandum outlining the plans of the post office to reduce the weight of returned mail matter — in other words, in a war on poor mailing lists, insufficient addresses, and lack of return directions. The statement, in his own words, reads as follows:

The direct-mail advertisers of the United States in the year 1926 wasted, literally threw away, over \$600,000, through the use of obsolete mailing lists combined with the failure of the advertisers to use return cards on their envelopes.

These figures, however, include only advertisers who mailed their circulars under first-class postage. A very much larger amount was lost by advertisers who used third-class postage; but it can not, however, be estimated, since a separate record is not kept of undeliverable third-class matter disposed of as waste by postmasters.

Looked at superficially, the figures seem staggering, and we can not really blame the mentioned editorial writer for his somewhat damaging conclusions, although one is entitled to question the sincerity of his conclusions when exposed to the facts in the case. Then what are these facts? THE INLAND PRINTER would be the last one to try to find excuses for waste in mailing — for waste in advertising of any kind, for that matter. But staggering as this waste seems to be, we can not refrain from remarking that it covers only a small fraction of the total amount of direct-mail advertising used by American advertisers, so small in fact that a comparison between the two would be odious. When we compare it with the waste in some other branches of advertising, it really becomes insignificant.

Be that as it may, waste is waste and should be eliminated wherever possible; the statement, therefore, must be hailed with delight by all who are directly interested in direct-mail advertising because of its direct "slam" at the poor mailing list.

The first assistant postmaster-general reached his dollars and cents total by multiplying by five the number of dead letters destroyed, thus allowing five cents to each letter for stock, printing, mailing, and postage. Whether this amount is correct or not we have no means of ascertaining. We will take it for granted that it is. According to the best information obtainable, four hundred million dollars was invested in direct advertising in 1926; according to the first assistant postmaster-general nearly six hundred and forty thousand dollars, or .0016 per cent, of this amount landed in the waste paper basket of the post office department in the form of dead letters.

We do not know for certain when the first advertising appeared in a daily newspaper, nor does it matter; we know that it was a long, long time ago, and it has been appearing ever since; consequently it must be considered a paying proposition — advertising in daily newspapers, we mean. According to present-day notions it is as efficient marketing help as we have at our disposal. But —

The American woman is generally regarded as the buyer for the home and family — the mainstay and object of the advertiser. If she were suddenly wiped out of existence his job would be at an end. Still —

Regardless of all the millions of dollars used by the tooth-paste manufacturers to advertise their wares, a majority of the women in America do not brush their teeth or use tooth pastes or mouth washes of any kind.

Regardless of all the hundreds of thousands of dollars used by manufacturers of refrigerators to advertise ice boxes, ice chests, or the more modern contrivances of refrigeration, nearly sixty per cent of the homes in the country can not boast of this serviceable commodity anywhere on their premises, and, worst of all —

Regardless of all the columns upon columns used by correspondence schools and other such institutions of learning, more than fifty per cent of the women in this country have an education corresponding to the result of the fourth grade in grammar school; their vocabulary is limited to four hundred precious words; they do not know the color or shape of a library card, do not buy a book nor a magazine, and read newspapers sparingly. They have no piano or other musical instrument in their homes, nor do they ride a bicycle or in an automobile, regardless of the millions of "Lizzies" manufactured and sold.

Limited space prevents us from extending this index, but we believe the above is more than sufficient to show

that there must be considerable waste in advertising even outside the channels of direct mail.

Direct-mail advertising is the most recent addition to the advertising family, and as such it should prove the most vigorous one. This is probably the reason why its older and supposedly more experienced brothers always find it necessary to "slur" and "slam" it when occasions permit. However, nothing is gained by generalities; facts speak louder than words. When all facts have been gathered, tabulated, and indexed it will probably be found that direct-mail advertising is as effective and efficient for the marketing of goods as any other kind of advertising.

As this is written, the Direct-Mail Advertising Association is meeting in Chicago in its tenth annual convention. Day after day, in session after session, the praises of direct-mail advertising have been sung, not by printers, engravers, paper jobbers, or others directly dependent on advertising for their bread and butter and thus prejudiced in its favor, but by merchants, jobbers, and manufacturers dependent on advertising for the movement of their wares, as, for instance, Robert J. Murray, of the Murray Company, Honesdale, Pennsylvania, who, in the last twenty years, has built a business in an agricultural community with yearly sales of half a million dollars. A sales help of this kind can not be disposed of by glittering generalities.

### *The Case of the Photoengravers*

THE *Photo-Engravers Bulletin* for September contained a genuine wallop by Harry Groesbeck, Junior, in which he takes his confrères in the craft to task for their lack of business sense and good service. In the same issue Louis Flader, the editor, devotes a number of pages to comment on Mr. Groesbeck's contribution, which is another "hot shot" directed at the services of the photoengraving craft as a whole. Hardly had the *Bulletin* come to our desk before we received a letter from one of the leaders in the printing industry in America, requesting us to publish Mr. Groesbeck's contribution in full, because "if the photoengravers and printers would coöperate along the lines he suggests, the result would be profitable to both."

At first we were reluctant to comply with the request, because it might look as if we were anxious to participate in a family quarrel; but by looking at the contribution as it evidently was intended — as constructive criticism — we decided to risk misunderstanding by publishing not only Mr. Groesbeck's article but also Mr. Flader's editorial comment. Both will be found on pages 237, 238, 239 and 240 of this issue of THE INLAND PRINTER.

The printer as the buyer or the representative of the buyer, and the engraver as the seller of photoengravings have many times clashed. The printer has complained because his plates were not type-high, sometimes as much as four points above or below type-high; because they were not trimmed as ordered, or because mortises were not straight or square. But it had little effect; perhaps the printer was considered as a grouch who always had something to complain about. This time, however, the complaints come from within the photoengravers' own ranks — from two prominent photoengravers — and there is a possibility that they will be heeded. If this discussion only would result in type-high plates, and *all* plates of the same height, we would say that it had brought great results.

### *Are We on the Right Track?*

HARDLY had we come home from the graphic arts exposition before questions and requests for information regarding the exhibited mechanical marvels began to be hurled at us. Were they practical? Were they needed? Would they increase profits? Unquestionably we have progressed beyond compare in the line of labor-saving and speedy machinery. The machinery manufacturers without doubt have met their part of the task without stint or hindrance; lacking now is only enlargement of the field of uses for this machinery or an assurance that the product can be sold in the field before us.

At the exposition there were in operation twelve fast automatic cylinder presses of one kind or another, producing printing at the rate of three to four thousand impressions an hour. Has any one so far analyzed the field for the market of these machines? Was there, we mean, before these machines were built, any research attempted to prove the possibilities of their natural market? The average production of the older cylinders is about a thousand impressions an hour; their average daily production is 5,200 impressions because only sixty-five per cent productive time is possible under the present demand for printing, and sometimes even less than that. At the same percentage of productive time (if it is possible to get it) these newer machines will produce an average of 18,200 impressions daily, or three and one-half times more than the old. Where is the work to come from? We rejoice at the sight of new machinery and would gladly advise any printer to throw out all his old and obsolete machines and install new ones, but we are still at a loss to see where the work is to be found.

These are perhaps exceptional times; the printing business is at low ebb from one end of the country to the other, except in the South. Presses are standing idle everywhere. Is this condition temporary, or will it continue for any length of time? We are not pessimists; we bet on the U. S. A. — and we know that we are steadily progressing. But there is a possibility of overproduction even of labor-saving machinery.

A few years ago a young person in one of the New England states invented a decidedly clever office appliance which, if properly operated, would reduce manual labor in its field nearly seventy-five per cent; on the face of it it was a money maker from the start. It was an easy matter to interest capital, build a factory, and begin production. Then some one suddenly bethought himself of a sales force and a sales manager. A young fellow just out of college was approached and offered the position as sales manager at a considerable salary. He accepted with the provision that a thorough research of the market be made. It was so ordered and it was found that the whole field for the device would be covered completely and for all time to come if the factory were run at full speed for nine months. Nearly half a million dollars had been spent on production promotion, the larger part of which became a total loss. The point of the story is that all of this could have been saved if the research had been made before the factory was built and production started.

It is all right to progress, to build and install labor-saving machinery; but before we go too far, let us search our field and find all the facts about it.

# TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

## Mail Advertisers Meet in Tenth Annual Convention

By MARTIN HEIR

WITH a record attendance the International Direct-Mail Advertising Association met in its tenth annual convention in Chicago Wednesday, Thursday, and Friday, October 19 to 21, with a program that probably never has seen its equal in the association's history. Homer J. Buckley, the first president of the association, was elected president for the coming year; W. A. Biddle, American Laundry Machinery Company, Cincinnati, and Percy G. Cherry, Might Directories, Limited, Toronto, were elected vice-presidents, and Frank L. Pierce, Detroit, was reelected secretary-treasurer.

In the general sessions Wednesday, Thursday morning, and Friday afternoon men with national reputations in the different branches of the advertising field and with experiences in marketing a variety of products told of the value of direct-mail advertising as a marketing help; especially was this evident from the addresses of Dave Darrah, advertising manager of the Hart-Parr Company, Charles City, Iowa, "the founders of the tractor industry"; Robert J. Murray, hardware dealer in Honesdale, Pennsylvania, and P. A. Johnston, sales promotion manager of the Philip Carey Company, Cincinnati.

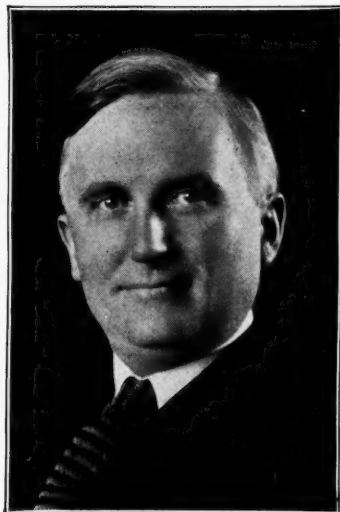
Mr. Darrah is probably not what one would consider a high-powered orator, but he had the benefit of a thorough understanding of his subject and he stated his case convincingly.

"Our system of advertising," he said, "takes into account the fundamentals of marketing—that the sale of Hart-Parr tractors costing from \$1,000 to \$3,000 each is promoted only through education over a period of time. Each year our system is planned to cover a twelve-month period and to dovetail into the previous campaigns for the past two years, so that in effect our advertising system really covers a period of three years.

"We follow the plan of tying every display ad., every piece of literature, every direct-mail piece, every dictated letter, around one central idea, and this goes from the national campaign in farm papers right down through our organization of branch house, dealer, and salesman to the farmer sale. The peak period of our advertising campaign and direct-mail work runs from January 1 to September 1. The display advertising in farm papers is used as a back-

ground against which direct-mail campaigns are launched to bridge over the gulf from interest in an advertisement to actual sale to the prospect."

In his discourse Mr. Darrah showed by a number of index cards how the prospect is led from his first inquiry to the final sale.



Homer J. Buckley  
Elected president of the Direct-Mail Advertising Association.

As a man does not buy tractors every day, it sometimes takes six months and a number of mailing pieces before the sale is made; but it is made, and the cost of the sale is surprisingly low.

If one can judge from the applause given each speaker, Robert J. Murray found the heart and the ear of his audience more readily than any of the other speakers, and he was eminently worthy of it. Mr. Murray is a hardware dealer in a small country community in eastern Pennsylvania. He sells stoves, ranges, farm implements, tools, etc.—in other words, "shelf and heavy hardware," as the hardware-store letterhead and card used to have it in "ye olde times" when we spent ten hours a day setting such things. When he started business some twenty years ago seventeen thousand dollars represented the yearly hardware trade of his district; today this business has

grown to more than half a million dollars yearly, in spite of the fact that the district has decreased in population rather than increased. But then his business radius was limited to twenty miles; today it is more than a hundred miles. His mailing list is a marvel of efficiency, topped only by his method of doing business. It is under the everlasting scrutiny and minute care of one of his best workers, a girl who earns as much as one of his male executives. Every family in the Murray trading district is on this list; it contains, besides the name and post office address of the party, information regarding a number of other points of supreme importance, such as number of persons in each family, their occupation and earning power, make of car (if any), what periodicals they read, etc. On question, Mr. Murray stated that the tax assessor is the best source for such a list, as the assessor has all secondary information wanted.

The house-organ of the Murray company is mailed directly to this list. This house-organ he called the farmers' paper. It is edited with a view to helping the farmer and his wife succeed in their task; thus it contains up-to-date market prices for the farmer's produce and most of his daily supplies, recipes for cooking and baking, hints on soil cultivation and what to grow successfully, hints on chicken raising, fruit growing, etc. The paper has become so popular that women readers go to any length to get their names into it; as, for instance, Mrs. Jones, one day, to prove the superiority of the Murray steel range, made the assertion that she had baked an apple pie in the range in eight minutes. The editor was quite convinced that it couldn't be done, but as a gentleman he would not contradict a lady and therefore had to publish her story over her full name, at the same time inviting the experiences of other women in pie baking. It became a spirited contest and incidentally did not hurt the sale of the Murray steel range.

Our own J. L. Frazier made an excellent address on better typography. "How Efficient Typography Amplifies the Effect of the Written Word" was the official title of his address. With choice diction, clear voice, and almost perfect delivery he told the audience of the part good typography has in the effectiveness of sales literature. "An advertisement with poor typography has little chance of being read and therefore is a waste," he said; "good typography, on the other hand, attracts the eye of the reader

and makes a place for itself in his mind; good typography, therefore, is the advertiser's best investment." The speaker illustrated his address with a number of lantern slides, showing examples of good and bad typography. It was a course in better typography well worth going miles to hear.

Other speakers delivering excellent addresses were Homer J. Buckley, Chicago; E. St. Elmo Lewis, Detroit; Edward N. Skinner, Chicago; Dan Gerber, Fremont, Michigan; James H. Picken, Chicago; John Howie Wright, New York city; G. Lynn Sumner, New York city; Wm. H. Canavan, Chicago, and Charles Henry Mackintosh, Chicago.

There were departmental sessions Thursday afternoon and Friday morning. These departmentals discussed sales house-organs, employees' house-organs, industrial advertising, retail advertising, financial advertising, advertising production, and better letters. Of these departmental sessions the two on sales house-organs and advertising production held special interest for the printer. In the first of these, Editor C. H. Barr, of *The Paper Book*, the house-organ of the Crocker-McElwain Paper Company, told "The Inside Story of a \$50,000 Job," which related to the production of *The Paper Book*, while our own Roger Wood showed "How to Get the Most Out of a House-Organ."

The outstanding features of the discussion in the advertising production departmental may best be summed up in the following abstracts of thoughts: How far to go in personalizing direct mail. Analyzing a prospect's problems with respect to a direct-mail campaign. In a series campaign, how long should the intervals be between mailings? Methods of investigation to determine policy to be carried out in a direct-mail campaign. How to choose direct-mail media. Is direct mail being oversold? Selling

the prospective advertiser the value of direct advertising. How can the advertiser be educated to conform his direct-mail work to standard sizes of paper and press?

The official speakers were E. E. Shively, director of sales of the Acorn Press, Omaha; Milton G. Silver, of the John P. Smith Printing Company, Rochester, and Durant F. Ladd, Tolman Print, Brockton, Massachusetts. Ben C. Pittsford, advertising typographer, Chicago, was the chairman of the meeting. The address of Mr. Shively on "Selling Printing on Quality Rather Than Price" was a masterful effort in the right direction. If there had been a prize for the best address at the convention and we had been one of the judges our vote would have gone to Mr. Shively.

All in all, it was a grand meeting for advertising printers and as such should have drawn printers from all over the country. Outside of Chicago, however, we did not see many whom we knew. Besides those already mentioned we met E. E. Mayes, of Louisville; C. M. Bennett, of Springfield, Ohio; Julius Weese, of Joliet; Joseph F. Kiefer and L. J. Weisenhorn, of Quincy, Illinois; W. E. Craig and J. Buist Richard-

son, of Nashville; Louis Braverman, of Cincinnati; L. B. Fisher, of St. Joseph, Michigan; Bill Doyle, of Grand Rapids; Dale Ogden and C. H. Barnes, of Kalamazoo; Norman T. A. Munder, of Baltimore, and A. B. McCallister, of Los Angeles. There should have been hundreds of others at such a valuable meeting.

#### AWARD OF TROPHIES

Just before the convention adjourned late Friday afternoon, October 21, announcement was made concerning the awarding of trophies. The first prizes were as follows:

Albemarle Paper Company trophy — Walker Lithograph Company, Boston.

Cleveland Folding Machine Company trophy — Mayers Company, Los Angeles.

D. M. A. A. attendance trophy — Hutchinson (Kansas) Advertising Club.

The J. L. Hudson Company trophy — Hahne & Co., Newark.

Mail Bag Publishing Company trophy — Harold C. Lowry, Toronto.

Multigraph trophy — Grace Carr Leininger, Chicago.

Printed Salesmanship trophy — Miss Alice Roche, Camden.

## Printers and Papermakers Exhibit at Direct-Mail Show

THE advertising fraternity of Chicago held an advertising exposition at the Stevens Hotel, October 19 to 21, in connection with the International Direct-Mail Association convention. It was of especial interest to printers because all phases of printing, from the raw material to the finished product (including office appliances and waste baskets) were shown. It is needless to state that if printers would follow the practical suggestions that are offered from time to time by paper men it would not be necessary to exhibit waste baskets.

As each visitor came into the exposition hall he was greeted by a smiling representative of the Advertising Council of Chicago, who handed him a directory of the exhibits. The first exhibit to meet his gaze was that of R. R. Donnelley & Sons, printers, who had on display some fine specimens of printing. The exhibit of the S. D. Warren Company, paper makers, next met his gaze. Here the visitor saw a complete library of suggestions for worth-while printed matter. From there the visitor passed on to exhibit after exhibit, each of which contained some idea that he could adapt.

The following paper manufacturers had exhibits: Albemarle Paper Manufacturing Company, Appleton Coated Paper Company, Beckett Paper Company, Birmingham & Prosser Company, Bradner Smith & Co., Butler Paper Corporations, Martin Cantine Company, Chicago Paper Company, A. M. Collins Manufacturing Company, Dill & Collins Company, District of Columbia Paper Manufacturing Company, Du-Plex Envelope Corporation, Dwight Brothers Paper Company, Eastern Manufacturing Company, Falulah Paper Company, Forsythe Paper Company, Gaw-O'Hara Envelope Company, Hammermill Paper Company, Hampshire Paper Company, Illinois Paper Company, Kimberly-Clark Company, Linweave Association, McLaurin-Jones Company, Messenger Paper Company, Moser Paper Company, Paper Makers' Advertising Club, Paper Mills' Company, Seaman Paper Company, Standard Paper Manufacturing Company, Strathmore Paper Company, Swigart Paper Company, Waterfalls Paper Mills, Whitaker Paper Company, Worthy Paper Company, Wrenn Paper Company.

The Addressograph Company showed addressing machines. So did Pollard-Alling, Elliott, Rapid, and Spedaumat.



**PAPERTOWN**, the exhibit of Bradner Smith & Co., paper merchants, Chicago, was one of the most intriguing at the exhibition at the direct-mail convention. The main feature of the booth was the Paper-town Theater within which a special film was shown, entitled "Some Dummies Are Dumb" or "More Time for Golf." The purpose of the film was to introduce a new plan of ordering announcements. A book of custom-made announcements, offering a choice of over 220,000 styles, sizes, textures, and colors on sixteen pages of layout, is now being mailed to the trade. Both the book and the film were originated and carried out by the announcement and promotion departments of Bradner Smith & Co.

There were a number of presses on display, among them being the M-24, the Superior, and the Post envelope press. Various folders—the Baum, the Mentges, and the Eclipse—were in operation. Other bindery machines consisted of the Brehmer book-sewing machine and the Brehmer stitcher, displayed by Howard D. Salins, of Chicago, and stitching and sealing machines by E. C. Fuller Company. The Brehmer book-sewing machine is a German machine constructed for rapid sewing of books. It braids over one-quarter or seven-sixteenths inch tapes, sews through mull or gauze, and sews without backing materials. It will also handle thin paper books.

Printers who had displays were as follows: American Colortype Company, American Lithographic Company, Buckley, De-

ment & Co., J. M. Bundscho, Incorporated, Campaign Press, Caslon Company, Columbian Colortype Company, Edwards & Deutsch Lithographing Company, Faithorn Company, Folks on Gospel Hill, W. F. Hall Printing Company, Jaqua Company, Manz Corporation, Mead-Grede Printing Company, Monroe Letterhead Corporation, Norman T. A. Munder & Co., Monroe & Southworth, Neely Printing Company, Regensteiner Corporation, Rogers & Co., Sleepack-Helman Printing Company, Walton & Spencer Company, Workman Manufacturing Company.

The Chicago Photo-Engravers Association and the Chicago Employing Electrotypers Association had instructive displays on photoengravings and electrotypes that met with great enthusiasm.



## Printers and Artists Form Society of Typographic Arts

AT the October meeting of the Chicago members of the American Institute of Graphic Arts it was decided to form an organization to be known as "The Society of Typographic Arts," for the purpose of furthering and giving greater effect to the activities that have been carried on locally by the group. The objects of the new society are: "To promote high standards in the typographic arts by all possible means; to foster and encourage education in those arts; to elevate public taste in matters typographic; and to cooperate with all other organizations and institutions having similar aims."

Any person actually engaged in or directly interested in the practice of typographic arts is eligible for membership. Two types of meetings are to be held throughout the year: First, general gatherings; second, technical meetings in the evenings at regular periods on matters typographic.

The following officers have been elected to serve during the forthcoming year: President, Paul M. Rensinger; vice-president, Jack Rideout; secretary, R. H. Middleton; treasurer, Edwin Gillespie; directors to serve three years, George O. Cromwell,

George B. Utley, Colonel E. T. Miller; directors to serve two years, Harry Hillman, A. C. McFarland, Toby Rubovits; directors to serve one year, William Bowes, H. Lodge Robertson, Ernst Detterer.

### H. G. Guiteras Resigns

On October 5 Secretary Guiteras tendered his resignation as field secretary of the International Association of Electrotypers. On October 13 the resignation was accepted by the executive committee with the passing of a resolution as follows: "Moved, That the resignation of H. G. Guiteras as field secretary, effective as of January 1, 1928, be accepted with regret, and that in accepting this resignation the executive committee takes opportunity to express its appreciation of the unquestioned zeal and loyalty with which Mr. Guiteras has served this association during the past five and a half years and of his sterling integrity and untiring energy in administering the affairs of his office. Further, we wish him abundant success in whatever field of activity he may be identified in the future."

Mr. Guiteras has made no plans with regard to his future activities.

### In Memoriam

DANIEL BAKER died at his home in Germantown, Philadelphia, on the night of Tuesday, October 11, after an illness of a little over two weeks. He was seventy-three years old at the time of his death. On July 25 last he celebrated the sixtieth anniversary of his entry into the printing business, as described in THE INLAND PRINTER for October together with a short biography of him.

CHARLES H. LAMB, Chicago district manager of the E. C. Fuller Company, manufacturers of bookbinders' machinery, died at his home Sunday morning, October 23, fifty-one years of age. He had been connected with the Fuller company since his boyhood; he became manager of the Chicago branch in 1919. He was a member of the Chicago Club of Printing House Craftsmen, Chicago Printers' Supply Salesmen's Guild, and Chicago Executives' Club.

JAY F. O'DONNELL, the popular representative of the Miller Saw-Trimmer Company in Michigan and northern Indiana, died at Providence Hospital, Detroit, Wednesday, October 5, following an operation performed a few days before. The funeral was conducted by the Detroit Club of Printing House Craftsmen, Saturday morning, October 8. Every branch of the printing trades was represented, while the masses of floral tributes evidenced the unusual popularity of the deceased.

MAJOR PHILIP F. COGHLAN, of St. Louis, the oldest printer in the United States, according to the committee of the Fourth Educational Graphic Arts Exposition looking for such a person and therefore not only receiving official recognition of his age but also the gold medal offered, died Sunday, October 23, at his home in St. Louis, ninety-five years of age. Major Coghlan was hale and hearty up to the last moments of his life, having put in a full day Saturday in the composing room of the St. Louis *Post-Dispatch*. The next oldest living printer is Charles G. Parker, Arlington, Massachusetts, who has spent seventy-three years in the trade.



Trade Compositors at Their Annual Feast

The illustration above is a reproduction of a photograph taken at the annual banquet of the International Trade Composition Association, held at the Hotel Commodore, New York city, September 14.

### Paperweight Postal Charts

The promotional department of Bradner Smith & Co., Chicago paper merchants, under the direction of L. C. Peede, has rendered mail advertisers an excellent service by compiling and publishing a so-called "Paperweight Postal Chart." This chart shows at a glance the individual weight of a letterhead, an envelope, card, blotter, folder, broadside, or booklet. In other words, when a direct-mail campaign is



Students in Printing at the Carnegie Institute of Technology Receiving Instruction in the Operation of the Ludlow Typograph

planned it can, by the use of these charts, be ascertained what the postage on each piece will be; no more guesswork is necessary. The charts cover all the substance numbers for bond and book papers, as well as the different sizes and weights of commercial, catalogue, and clasp envelopes. The charts may be obtained free of charge by addressing Bradner Smith & Co., 333 South Desplaines street, Chicago.

### New Bookbinding Material

After nearly two years of experimenting in its laboratories, the fabrikoid division of the Du Pont company has perfected a new bookbinding material which it is stated will save two operations in the process of bookbinding and eliminate the mechanical difficulties heretofore encountered. The new material is known as book-kraft fabrikoid. The experiments were made at the request of the Bookbinders' Guild of New York city, who were seeking a bookbinding material that would have all the advantages of the pyroxylin-coated material previously used without its disadvantages. The experiments were conducted by chemists and men of vast experience in the bookbinding field and many tests were made to obtain a material that would meet the requirements of the bookbinders. Working samples submitted to the guild members for test purposes have been entirely satisfactory.

### Electrotypers Consolidate

Following the announcement that the Royal Electrotype Company of Philadelphia is installing a plant in the new Lasher Building comes the news that this concern has merged with it the interests of the American Electrotype Company, also of Philadelphia. The business of the two concerns will be conducted in the name of the Royal Electrotype Company and two plants will be maintained—one in the Lasher Building and the other in the Curtis Building, the present location of the Royal com-

pany. The merger of these two nationally known concerns took place October 1; the new officials are Harris B. Hatch, president; Horace W. Haydock, vice-president; William A. Jenness, treasurer, and Walter D. Fuller, secretary.

### Monomelt Company in New Building

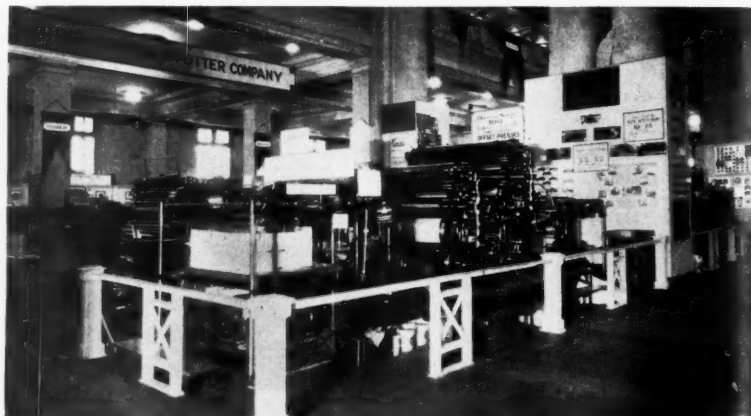
Concentration of the factory and offices of the Monomelt Company, manufacturers of the Monomelt system of melting, cleaning, and feeding type metal for linecasting machines, in its new building at 1611 Polk street, Minneapolis, is announced by W. H. F. Thompson, president of the company. The need for increased facilities of manufacture to accommodate the company's increased business, especially in its new line of electrical equipment, made the change necessary. The new factory provides 8,500 square feet for production.

### New Motion Picture at Your Service

"The Forest in the Pressroom" is the title of a new motion picture shown October 14 by O. H. Runyan, of Bradner Smith & Co., Chicago, to the delegates of the sixty-second annual banquet of the Illinois Press Association at the University of Illinois. Mr. Runyan delivered a talk as the film was being shown on modern methods of paper making, its beginning in the forest, the various mill processes, and its final distribution through an up-to-date distributing plant. This is one of a series of illustrated lectures which Mr. Runyan has been delivering before schools, clubs, and printers' and publishers' organizations throughout the country.

### The Chemistry of Printing Inks

"Notes on the Chemistry of Printing Inks" is the title of a booklet recently issued by the Carnegie Institute of Technology under the direction of Robert M. Leighou. As we understand it, the book is the result of the combined efforts of three students in the chemistry department of the institute, one of whom, John S. Brookes, is the son of Morton L. Brookes, of Koss, Morgan & Brookes, Chicago printers. The students not only did the research work in the chemistry of printing inks, but also set up, printed, and bound the booklet, each young man doing a specified part.



A Section of the Harris-Seybold-Potter Booth at the Graphic Arts Exposition

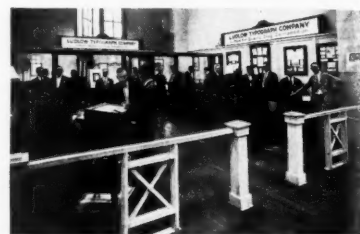
### Printing Teachers Organize

During the summer session held at the Stout Institute, Menomonie, Wisconsin, the men who are teaching printing effected an organization known as The Stout Institute Printing Teachers' Association. The Stout Institute, being a pioneer in the field of industrial arts, has graduated many printing teachers. A number of these teachers were back to school this past summer. It was felt by those in attendance that an organization of Stout men engaged in teaching printing would be a desirable means of securing coöperation among them.

Plans were made for the publication of a bimonthly bulletin to which all members are expected to contribute. This bulletin will be printed at the Stout print shop.

### A New Type Computer

THE "TypeAreaGraph," manufactured by the Rodgers-Everitt TypeAreaGraph Company, Toronto, is the name given to a device that is designed to compute type area and type sizes in connection with the preparation of copy for editorial or advertising purposes. The device proper consists of a metal or hardwood case, suitably fitted to harmonize with the office furniture,



The Booth of the Ludlow Typograph Company at the Graphic Arts Exposition

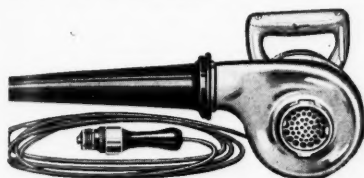
designed to carry a number of tables and charts so arranged that with the movement of either or both of the component rolls (in conjunction with the graduated scales and front face graph) any practical problem in calculating type size or type area may be easily and accurately determined. Bearings are provided at either end to support the shafts on which are secured the cylinders upon which the different tables and charts are mounted.

### We Beg Your Pardon

To list and review a hundred and fifty exhibits of all kinds at a show like the Fourth Graphic Arts Exposition is not a Sunday-school picnic for any one, least of all for an old magazine editor, who has hundreds of other things to look after. That's our apology for the mistakes we made. Among the graver of these is the omission of the names of the Imperial Type Metal Company, Philadelphia, and Cheshire & Greenfield Manufacturing Company, Milwaukee. As we stated in our August issue of *THE INLAND PRINTER*, the Imperial Type Metal Company exhibited type metal of many kinds, together with some interesting data on the composition of these metals. The Cheshire & Greenfield Manufacturing Company exhibited a full line of its precision tools for printers, stereotypers, electrotypes, and engravers—the C. & G. Trimmer, router, jig-saw, and type-high planer. Both exhibits were interesting and of much value to interested parties.

### New Portable Electric Blower

For blowing destructive dust out of motors, machinery, shafting, etc., with extra powerful blasts of clean, dry air, a super-powered portable type of small electric blower is announced by Breuer Electric Manufacturing Company, 844-856 Blackhawk street, Chicago. It is called the



The Breuer Portable Blower

"Breuer Ball-Bearing Tornado Portable Electric Blower No. 6" and is equipped with a one-third horse-power G-E motor mounted on Norma precision ball bearings, which require no oiling. It weighs only seven pounds and requires no installation—twenty feet of reinforced cord and separable steel-covered plug with wood handle connect the "Tornado" to any electric socket. The "Tornado" is the invention of A. A. Breuer, who for twenty years has been identified with the electrical manufacturing business.



The Booth of the Nygren-Dahly Company, Chicago, at the Recent Graphic Arts Exposition

### Frank Sullivan With Chatfield & Woods

Frank O. Sullivan, our "Sully," has accepted a position with Chatfield & Woods as director of the offset paper division of the company, with headquarters at Cincinnati. As we understand it, the Chatfield & Woods organization has gone into the offset paper business quite extensively, marketing practically everything that the offset printer may need in the line of paper stock. Mr. Sullivan's time will be spent in work throughout the territories covered by the branches of the company.

### Tidbits

DOUGLAS C. McMURTRIE, the prominent author and typographer, recently with the Cuneo Press, Chicago, has been appointed advertising director of the Ludlow Typograph Company, Chicago.

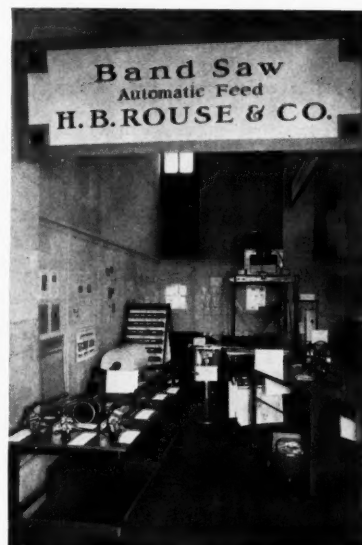
JOHN COOK, of Alexander Cowan & Sons, Limited, Melbourne, recently visited the offices of *THE INLAND PRINTER* while touring the United States and Canada in the interest of his firm.

E. F. EILERT, former president of the United Typothetae of America, heads the organization of the New York Printing Crafts Club. Other officers who will serve until the first regular election are: J. W. Valiant, vice-president; Jacob Kromberg, treasurer; Earl H. Emmons, secretary.

THE LANSTON MONOTYPE MACHINE COMPANY is authority for the statement that eighty-three government printing plants, in all parts of the world, operate monotype machines, and that no country in which printing is done by modern processes is without a printing plant of some kind containing monotypes as part of its equipment.

THE New York Employing Printers Association is offering sixteen educational courses relating to the printing industry for the year 1927-1928. They are: Advertising for Printers, Applied Design and Layout, Cost Accounting for Printers, Elements of Printing and Printing Processes; Estimating for Printers, Mechanics of Printing, Proofreading, Selling for Printers, Typothetae Average Production Records, Modern Production Methods, Typography and Business Printing, Advertising Design, Appreciation of Printing, Business English, Graphic Processes, and Layout and Design

in Printing. The Typothetae text books are used in all the courses where available. An interesting educational contact is the arrangement with the New York University, whereby all students who enroll in these courses may receive, upon completion of the course, a certificate signed by officers of both organizations.



The Booth of H. B. Rouse & Co. at the Recent Graphic Arts Exposition

THE CHICAGO OFFICE of the Miller Saw-Trimmer Company has opened a school of instruction in the operation of its machines at 40 South Clinton street. On Tuesday and Thursday evenings from six to eight the showrooms of the company will be turned into schoolrooms where experienced instructors will give lessons in the operation of the Miller Simplex, High Speed, Master Speed Jobber, Miller automatic feeders, and saw-trimmers. The instruction is free.

HENRY M. ELLIS, managing director of the Milwaukee Typothetae, has submitted his resignation to take effect at once. The board of directors has decided to postpone action on the resignation until the election of new directors and officers in November. Mr. Ellis was granted a leave of absence in July and is now on the Pacific coast, where he is looking for a place to hang out his shingle as a lawyer. *THE INLAND PRINTER* wishes him success and prosperity in his new profession.

TO HELP and promote greater interest on the part of the apprentices in Indiana in completing the course of printing, the State Conference of Typographical Unions offers two prizes: a subscription to *THE INLAND PRINTER* and "The Life of Benjamin Franklin," by John Clyde Oswald. The awards will be based on the highest average grade made by a student and on the greatest number of lessons satisfactorily completed during the year ending July 1, 1928. It is an admirable undertaking, worthy of imitation by others interested in apprentice training.

## Hardwood for Newsprint

By UTHAI VINCENT WILCOX

Washington Correspondent and Special Writer

A NEW pulping process which produces a high yield of cheap print paper from hardwood and offers the possibility of shifting the burden of newsprint production from spruce, which is being imported in large quantities, to the hardwood forests of the North, East and South, has been developed at the Forest Products Laboratory of the Department of Agriculture. Through the use of a rod mill, a hollow, horizontal, steel cylinder half filled with steel or bronze rods, hardwood chips are reduced to fiber by rotating the cylinder.

The substitution of the rod mill processing for a certain amount of chemical treatment brings about a high yield by reducing the amount of fiber which would go into solution in the treating liquors in an all-chemical disintegration, officials of the forest service point out. The distinctive feature of the new, or semi-chemical process, is that only a mild chemical treatment is used before the wood in the form of chips is reduced to the proper pulp consistency.

Paper of the weight and thickness of newsprint made wholly from semi-chemical pulp of black, tupelo, or red gum, or aspen, birch, or maple, was found to have a greater strength than the present commercial news-

print. In the case of gums, the department indicates that, provided black and red heart-wood have been excluded, the color of the paper can be made to equal or excel that of standard newsprint.

Pulp made by this new process from aspen and birch can be substituted for over fifty per cent of the standard newsprint mixture of ground wood and sulphite pulp without sacrifice of quality. In fact, the forest service officials point out that ground wood pulp and the new semi-chemical pulp can be combined without sulphite pulp, although the sheet made without sulphite is rather weak when wet and requires care in handling on the paper machine.

The introduction of semi-chemical pulp from aspen and birch and possibly maple should assist materially in continuing the newsprint supply in the northern and north-eastern regions. The supply of gum in the southern states offers an excellent opportunity for the development of a print paper in a region which has hitherto been excluded from serious consideration for the purpose because of lack of spruce and hemlock for ground wood and for sulphite pulp.

It is also said that in the manufacture of both sulphite and kraft wrapping papers it

is probable that the rod mill will find desirable application. Little opportunity has thus far been found, however, for studying the value of the mill in those grades of papers. An investigation of the various factors is under way.

### Much Printing Machinery Purchased

According to the census of 1923—the latest—the graphic arts industry in 1923 purchased machinery as follows:

Printing presses (letterpress and lithographic) .....	\$30,868,907
Typesetting machines.....	27,087,777
Other printing machinery.....	12,949,877
Bookbinding machines.....	1,204,917
Photoengraving machines.....	1,342,767
	\$73,454,225

### Byron Weston Company Installs Large Paper Machine

The Byron Weston Company has installed a new paper machine in its plant at Dalton, Massachusetts. This is the largest Fourdrinier machine in use for the manufacture of high-grade ledger papers. It was built to meet the rigid requirements for making the finest paper, and the experience gained in over sixty years of fine papermaking went into its design. It is of exceptionally heavy construction and is rugged enough to run a thousand feet a minute, although in making the Byron Weston Company papers it is only required to run at about thirty feet a minute.



How an Artist Views a Printing Plant

To develop interest in the Cleveland Industrial Exposition of last month, Ted Thackery, editor of the *Cleveland Press*, assigned Charles Tudor, one of its artists, to do a series of sketches of Cleveland industries. The work attracted instant attention, due to the strength and boldness of line. The sketch above represents the artist's view of the new printing plant of William Feather Company.

# THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

*Published monthly by*

## THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER  
632 SHERMAN STREET, CHICAGO

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No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When **Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

**Foreign Subscriptions.**—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

**IMPORTANT.**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

### BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalogue free. PORTE PUBLISHING CO., Salt Lake City, Utah.

OUT-OF-PRINT BOOKS on the graphic arts that will interest printers. A. W. BROWNE, 623 Palo Alto avenue, Mountain View, Cal.

### BUSINESS OPPORTUNITIES

**FOR SALE**—Modern equipped going printing plant; capacity \$200,000 yearly in city of 75,000 in central Ohio; doing a high grade of work; no incumbrances and high credit rating; equipment value \$100,000; average yearly volume past five years \$120,000; sole owner desires to spend part time away; will sell outright or consider liberal interest to right party. In reply, give references, age, experience, and amount you can invest. Central Ohio. N 737.

**FOR SALE AT BARGAIN**—Well-established printing business in central Texas city enjoying highest reputation; value plant according recent appraisal \$55,000; machinery in first-class condition and prospects good for continued good profits; might consider sale approximately half interest to man qualified to handle technical end; price \$20,000. Investigate. R. I. JONES, P. O. Box 1032, Fort Worth, Texas.

**FOR SALE**—Largest commercial printing plant, best location in fastest growing Oregon city; established 1903; capacity about \$60,000; much equipment new: Monotype, No. 5 Babcock, two 10 by 15 Millers, one open jobber, Oswego cutter, saw, Do-More. Owner retiring account health. N. D. ELLIOTT, 102 South Liberty street, Salem, Oregon.

**FOR SALE**—Weekly newspaper and printing plant at Biloxi, Miss.; \$7,000 cash, balance on terms; newspaper and printing plant expansion in another city reason for sale. CLAYTON RAND, The Dixie Press, Gulfport, Miss.

### FOR SALE

**FOR SALE**—High speed rotary web press with all-size automatic feed; feeds and prints any desired size up to 15½ by 18; speed 10,000 per hour; has rewinder, but will replace this with cut-off if desired; price \$600 on floor; an excellent press for tape or specialty printing. For details write THE OBERLIN ROTOPRINT CO., Massillon, Ohio.

**FOR SALE**—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson boulevard, Chicago.

**FOR SALE**—One Harris press 15 by 18, with casting box complete, will take 20-inch sheet; good running order. Also one Standard Automatic press; both machines very low price for quick sale. J. N. SPIES MFG. CO., Watertown, N. Y.

**FOR SALE**—Golding jobber 15 by 21 inches, two years old, in perfect condition; will sell for half price on easy terms or will exchange toward 12 by 18 Craftsman unit. P. W. MINOR & SONS, INC., Batavia, N. Y.

**MACHINERY FOR SALE**—Hoe cutter and creaser with one color printing attachment, bed 49 by 69; Staudt folding box gluer; must sell all at once, going out of business; make us your best offer. N 721.

**HARRIS AUTOMATIC** printing presses, all models and sizes, single and two color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

**FOR SALE**—At 50% discount, a DO-MORE automatic process embosser complete with motor and oven; one year old; perfect condition. N 714, care INLAND PRINTER, 41 Park row, New York city.

**BOOKBINDERS' MACHINERY**—New model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago, Ill.

**ELLIS HUGHES PAPER COMPANY**, Chicago. Telephone: Wabash 8308-7509. Special lots of perfect paper. Special service in emergencies. Good values always. List your surplus with us.

**TWO NO. 1 SMYTH** casemakers for sale; overhauled, good running order; \$2,250 each. For further particulars apply to T. W. & C. B. SHERIDAN CO., 401 Broadway, New York city.

**CYLINDER PRESS**, 29 by 41 bed, with almost new A. C. motor; excellent condition; bargain, terms to reliable party. ST. LOUIS STA. CO., 126 Olive street, St. Louis, Mo.

**LINOTYPE**, No. 17, with 6 magazines and mats; excellent condition; \$2,500 —\$500 cash, balance in 36 months. PRINTERS SUPPLY CO., 106 N. 3d street, St. Louis, Mo.

### Megill's Patent SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



**QUICK ON.** The universally popular Gauge Pin. \$1.80 dozen.

### Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

**THE EDWARD L. MEGILL COMPANY**

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

### Megill's Patent DOUBLE-GRIP GAUGES

Reg. U. S. Pat. Office



**WISE GRIP.** For any job, heavy stock or long runs. \$2.50 set of 3.

FOR SALE — 32-inch Seybold hand clamp power paper cutter; A-1 condition; 3 knives; price \$200 on floor. THE OBERLIN ROTOPRINT CO., Massillon, Ohio.

FOLDER, Dexter book and job, first-class condition; 12 by 16 to 32 by 44 sheet; bargain. PRINTERS SUPPLY CO., 106 N. 3d street, St. Louis, Mo.

MODEL 21 linotype, extra magazines, motor, 14-36 point Bodoni Bold; \$2,500; cost \$5,000 duplicate. REVIEW, 206 E. 19th street, New York city.

KIMBLE FIVE-HORSE cylinder press motor; low cash price; other bargains. What do you need? Write MORSE ENGINEERING CO., St. Louis, Mo.

FOR SALE — Stevenson furniture mold for linotype; practically new; half price. LONG-JOHNSON PRINTING COMPANY, Jackson, Tennessee.

FOR SALE — 44-inch Brown & Carver automatic clamp cutting machine. N 599.

#### HELP WANTED

##### Bindery

WANTED — First-class paper ruler and stock cutter; steady position; open shop. OKLAHOMA PRINTING COMPANY, Muskogee, Okla.

##### Composing Room

COMPOSING ROOM FOREMAN for catalogue and publication plant near Chicago; must be experienced in open shop methods; capable of controlling details of large diversified composing room, experienced in handling customers; permanent position; good opportunity for right man. Letter of application must state fully where worked, wages, and full information. N 732.

WANTED — Competent combination Monotype operator who also has ability as compositor and stoneman; good, permanent position to right man; open shop. OKLAHOMA PRINTING COMPANY, Muskogee, Okla.

LINOTYPE OPERATOR — Experienced publication and catalogue work; desirable opportunity for steady, efficient workman; open shop. WHITE PRINTING HOUSE, 523 Plymouth court, Chicago.

COMPOSITOR — Steady position high-grade workman; prefer catalogue, publication experience; open shop. WHITE PRINTING HOUSE, 523 Plymouth court, Chicago.

##### Executives

A WELL-ESTABLISHED PRINTING COMPANY is in need of a man to practically reorganize its entire shop due to a change being made from a special class of printing to booklet and color work; the right man for the position must be one who is able to perfect an entire shop organization and can show a record of having successfully accomplished a similar task before. The company has maintained an open shop for years — no labor trouble. There is a splendid opportunity for advancement for the man capable of filling this position. Write fully, giving complete qualifications; otherwise no consideration will be given. Your letter will be reviewed in strict confidence. N 743.

##### Foremen

THOROUGHLY COMPETENT working-foreman for composing room, also one for pressroom, of well established, medium-size, well kept, up-to-date, successful book and commercial plant in Hartford, Conn.; references exchanged; portion of capital stock of company may be purchased if you make good; triflers please save your time and ours. Address, stating age, experience, and salary you are really worth, GOOD OPPORTUNITY. N 731.

PRINTING FOREMAN — High-class French perfumer desires a European experienced in pure gold seals, labels, box tops and wraps in color printing and embossing; must be careful in attention to detail and be able to show sample of his work and references where employed; salary commensurate with experience and ability; confidential. N 734.

##### Managers and Superintendents

WANTED — Largest exclusively book producing plant in U. S. A. requires services of an able operating superintendent; must be capable of directing production in all departments of a complete plant; familiar with cost and production possibilities, handling of employees and executives, relieving the president of all detail in connection with manufacturing and work hand in hand with the plant manager; a permanent and quite profitable position is open to right man. All replies treated in strict confidence. N 639.

##### Miscellaneous

LEARN LINOTYPING or Intertyping at home spare time study; steady work \$55 a week. The Thaler System of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 211 Legal bldg., Washington, D. C.

##### Pressroom

CYLINDER PRESSMAN — Competent mechanic with thorough experience on high-grade black and process color work; good, permanent position for A-1 pressman only; open shop. State fully past experience, former places of employment, age, wages expected, etc. THE McDONALD PRINTING COMPANY, Cincinnati, Ohio.

PRESSMAN with catalogue and publication experience and good makeready ability; steady position, with promotion for efficient results; open shop. WHITE PRINTING HOUSE, 523 Plymouth court, Chicago.

##### Salesmen

A LARGE NEW YORK printing house with an established reputation for high-grade booklet, catalogue and circular work, as well as commercial printing and lithographing, has an opening for a salesman of the right caliber; must be a producer with some active accounts and will be backed by an advertising service manager and experienced men in the organization. N 739.

WANTED — Young men to take up our sales work, full or part time. We manufacture and sell direct to the user loose leaf system forms, carbon copying books and sets, business stationery, etc.; experience unnecessary as we give a valuable training in our methods; protected territory; full commissions paid weekly. Applications held strictly confidential. N 647.

A LEADING HOUSE of printing ink makers established over forty years requires a number of high-class men in its sales organization; only those who can control a minimum of \$50,000.00 worth of business a year and capable of filling the position of sales manager or manager of a branch will be considered. Correspondence strictly confidential. N 733.

PRINTING SALESMAN with commercial artist ability; state experience and full particulars. THE ANDERSON PRESS, Binghamton, N. Y.

##### INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. Inspection invited. EMPRESS SCHOOL, 206 East 19th street, New York city; telephone: Gramercy 5738.

LINOTYPE OPERATORS trained by world's greatest system. Our highly efficient graduates earn up to \$60 weekly. Large demand for good men and women operators. Six to 12 weeks in our practical school makes you speedy and accurate. We assist graduates to position. Free literature. FREMONT LINO-TECH. SCHOOL, 118 N. Sixth street, Terre Haute, Ind.

OPERATING TAUGHT thoroughly and efficiently; time enough to qualify allowed every student; our students get and hold jobs. Write CLEVELAND LINOTYPE SCHOOL, 211 High avenue, Cleveland, Ohio.

##### SITUATIONS WANTED

##### Bindery

BINDERY FOREMAN, good executive and systematizer, competent in all branches; good mechanic, finishing, forwarding, etc.; operates Dexter, Cleveland and Brown folders, besides other auxiliary machines; takes position any city U. S. N 725.

WANTED SITUATION — Stockman, cutter; Cleveland folder and other small bindery machines; operator 20 years' experience; can furnish references. CARL GRANGER, R. R. 5, Box 715, Indianapolis, Ind.

##### Composing Room

MR. PRINTING EXECUTIVE:

Ambitious young man, age 26 years, single, interested in fine printing, particularly high class advertising, book and magazine work, desires position with a reliable house doing this class of work; four years' experience, in composing room of one of America's best printers, technical training; willing to work for moderate salary and long hours if necessary but desire opportunity to learn the business as a whole; do not object to doing general work and would like opportunity to wait on executive and cater to him; have sufficient education and business training to type personal letters, etc., and can travel if that is necessary; A-1 reference. N 637.

MONOTYPE COMBINATION MAN desires position in Massachusetts; married; speedy, accurate; experienced in straight, tabular and foreign matter; casting machine experience running composition matter, sorts, slugs, rules and leads. N 681.

LINOTYPE OPERATOR (two-thirder) wants position; set galley an hour; 3 years' experience on machine; straight matter preferred; can come on 3 weeks' notice. Write NATE ROSS, Box 455, Washington, Iowa.

COMPOSITOR — All round job, make-up and first-class display hand; over 20 years' experience; references; steady and reliable. T. BRITTAN, 348 North street, Plymouth, Wis.

SITUATION WANTED — Linotype operator, union; experienced ad., job machines; state wages. N 741.

## EVERYTHING FOR THE PRINTING PLANT

Special Machinery for Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Making Labels, Seals, Eyelets, Bevels, Deckle-Edges, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, Folding, Paper Drilling, Gluing, Complete Industrial Contracting and Engineering. Electrical Power Equipment. Attachments for Miehle, Kelly and Cylinder Presses.

All Kinds Used Machinery — Guaranteed — Real Bargains

HOWARD D. SALINS GOLDING PRINTING MACHINERY

608 South Dearborn Street, Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Executives****EXECUTIVE**

Printing and offset lithography; a thorough, practical executive of broad experience in general management—sales, office, and business—direct by mail, display, catalogue, publication and poster advertising; buyer and director of art work and engravings; production management of all mechanical departments necessary to produce nearly every known kind of printing and offset lithography; an active and desirable man who looks after his employer's interests all the time. N 738.

EXECUTIVE with over 20 years' experience, the last 12 in two executive positions as manager and superintendent, desires managerial connection; capable in estimating, buying, sales and production; knowledge of costs and all printing detail; banking and business references. N 617.

PRINTING EXECUTIVE, 12 years' experience; young lady, bookkeeper, order clerk, knowledge of stock and cost records. N 740, care THE INLAND PRINTER, 41 Park row, New York city.

**Managers and Superintendents**

PRINTING SUPERINTENDENT or production manager; practical man of wide experience and proven ability; knows the printing business thoroughly from actual experience on all kinds and classes of work; can take full charge of your plant and give you satisfactory production; good references. N 668.

MANAGER—Experienced in factory management and standardization, skilled in production, purchasing and the practical side of newspaper and commercial printing; will accept position in Middle West. N 671.

MANAGER, practical in both mechanical and business ends, desires change; well up in costs, credits, estimating and general management. N 708.

**Pressroom**

POSITION WANTED as superintendent of pressroom by a man who has given 20 years of his life to the printing business; who is an expert in the art of printing, can produce the finest color and halftone work; have been in touch with this special line of work for 12 years as superintendent and foreman of the pressroom of one of the largest printing offices in the Middle West; I am especially qualified for supervising the pressroom as I have given special attention to this department as it is the most important unit in a printing plant. N 613.

PRINTING CRAFTSMAN of presswork, with 22 years' experience, age 37, desires to become associated with some progressive firm requiring the services of a pressroom foreman or superintendent; qualified to produce quality book, magazine process color work, and commercial printing; making good; open shop man. N 698.

WEB PRESSMAN, who is also a competent stereotyper, wants permanent situation; been in charge of one pressroom for more than 20 years; steady, sober and reliable; 40 years of age; references from last employer. Address E. T. SMITH, care St. Louis Law Printing Company, 415 North Eighth, St. Louis, Mo.

CYLINDER PRESSROOM FOREMAN, thoroughly experienced, high-grade work, dependable eliminator of all presswork difficulties and lost motion; plant must have standard equipment and produce first-class printing, second to none if possible. N. 586.

PRESSMAN, first-class (German man, in this country 2 years), A-1 color and halftone on Miehle, Miehle Vertical, Kelly and Miller; very good in process color work on cylinder press; 20 years' experience; willing to leave town. N 742.

PRESSMAN wants steady situation; fourteen years working foreman cylinder presses, Kellys, Miller; catalogue, publication, color work; locate anywhere. B, Apt. 2-C, 2201 Cortelyou road, Brooklyn, N. Y.

**Production Manager**

PRODUCTION MANAGER, with a record as an organizer and producer, is open for position; best of references. N 650.

**Proofroom**

PROOFREADER or technical editor, first-class, experienced in book and magazine work, university graduate, now employed in one of largest book printing plants in country, desires change of location. N 735.

PROOFREADER—Man, 30, union, thoroughly experienced book and job, now employed assistant head reader New York's finest shop, seeks position change of room. N 736, care INLAND PRINTER, New York city.

PROOFREADER—Woman, 10 years' experience, having knowledge practical printing; prefer publications, other classes of proofreading considered. GRAYCE MAIBAUGH, Liberty, Indiana.

**WANTED TO PURCHASE**

WANTED—Duplex flat bed web printing and folding machine, second-hand or new, about 22-24 inch cut off; if second-hand, must be guaranteed. State full particulars, and samples of printed matter from machine, as to capacity, speed, whether with motor attached, date of manufacture, spare parts, roller molds, number of folds, with lowest cash prices and approximate cost F. O. B. port of shipment to J. F. ANDREW, Errol place, North Melbourne, Victoria, Australia. All communications answered.

**BUSINESS DIRECTORY****Advertising Service**

"ALL RECORDS for volume broken last month," writes one subscriber our "Tabloid" House-Organ for Printers; gets positive results, holds business; in 7th year. Write NOBLE T. PRAIGG, 185 N. Wabash avenue, Chicago.

**Blotters—Advertising**

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

**Bookbinding Machinery**

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia. Wire stitchers, perforators, punching machines, round corner cutters, tab cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. FLEGER, 53 W. Jackson bldg., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning-in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

**Brass Rule**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Brass Typefounders**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Calendar Pads**

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

**Chalk Relief Overlay**

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut street, Philadelphia, Pa.

**Chase Manufacturers**

BARNHART BROS. & SPINDLER—See Typefounders.

**Composing Room Equipment—Wood and Steel**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

**Counting Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Cylinder Presses**

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER—See Typefounders.

**Electrotypes' and Stereotypes' Machinery**

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th ave., Cicero, Chicago, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

**Electrotypes' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

**Embossing Composition**

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 5½x9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**Engraving Methods**

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

**Heaters and Humidizers**

HUMIDIZERS are the coming thing in all pressrooms. Ours also supply pure air. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre street, New York.

**THE JOHNSON PERFECTION GAS BURNER****STOPS STATIC • ELIMINATES OFFSETTING**

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

**THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Lithographers' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

**Matrix Board**

MATRIX BOARDS (dry flongs), POROSIN brand. ROSENTHAL & CO., Röhrenbach a. d. Pegn. Bavaria. Agents wants.

**Numbering Machines**

TYPOGRAPHIC, HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Overlay Process for Halftones**

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut street, Philadelphia, Pa.

**Paper Cutters**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Perforators**

LATHAM MACHINERY CO., 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

**Photoengravers' Machinery and Supplies**

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th ave., Cicero, Chicago, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

**Plateless Process Embossing**

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff street, New York.

**Printers' Machinery and Supplies**

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment. Materials and Outfits. Send for our Bulletin.

**Printers' Rollers and Roller Composition**

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-703 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1310-1312 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; 400 East street, Springfield, Ohio; 1432 Hamilton avenue, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

**Printers' Supplies**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printing Machinery, Rebuilt**

THE RATHBUN & BIRD COMPANY, 85 Grand street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printing Material**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printing Presses**

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat. machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

**Punching Machines**

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Rebuilt Printing Presses**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Roller Casting Machinery**

CHAS. E. JOHNSON, 118 S. Forsyth street, Atlanta, Ga. Modern Gatlin Gun outfits with all accessories required in roller making.

**Roughing Machines**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Saw Trimmers**

BARNHART BROS. & SPINDLER — See Typefounders.

**Slitting, Perforating and Scoring Attachments**

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

**Steel Composing Room Equipment**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Stereotyping Machinery**

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

**Stereotyping Mats**

STAR KEE STEREOTYPING MATS are standard for making stereotyping plates. Instantaneous service in your own plant, much cheaper than electros. You distribute your type and file your mats for future plates. Job size 12 by 15, newspaper 20 by 24. They are shipped cured, ready for use. Job press for making type impression on the mat. Particulars on request. WHITFIELD PAPER WORKS, INC., 12 Vestry street, New York city.

**Tags**

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

**Type and Printers' Supplies**

LARGEST independent founders. Ask for catalog and save money. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

**Type Casters**

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

**Type Founders**

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 104-112 E. 25th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.; Atlanta, 192-96 Central ave., S. W.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 222-26 S. Los Angeles st.; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brake and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 248 W. 40th street, New York. Headquarters for all European type faces and the designs of Frederic W. Goudy.

**Wire Stitchers**

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. Branches: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

AMERICAN TYPE FOUNDERS CO.— Boston wire stitchers.

**Wood Goods**

BARNHART BROS. & SPINDLER — See Typefounders.

**Wood Goods—Cut Cost Equipment**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Old Hampshire Bond**

FOR business stationery, documents and mailings. White — and twelve colors — and envelopes.



Write for booklet of colors and weights. Hampshire Paper Co., South Hadley Falls, Mass.



## Leatherfold Enamel folds and folds— and its printing surface is high

A folding enamel with a satin-finish surface—a satin-finish surface that folds.

Here's a combination that answers the requirements of the paper user whose broadside or booklet or folder must stand rough and repeated handling and have the finish for the printing of the halftone or etching of intricate detail.

Leatherfold adds tone to four-color process reproduction. It gives depth and clearness to black and white. Its grain is not too definitely pronounced, so right angle folds are easily made through the sheet.

It has a leathery "feel" when you crumple it—and it prints like a good grade of a non-folding enamel.

To know it—print on it and fold it. Send for printed specimens and samples of the various weights. The coupon is for your convenience.



### BRADNER SMITH & COMPANY

333 South Desplaines Street

CHICAGO

ILLINOIS

Bradner Smith & Co.  
333 South Desplaines Street  
Chicago, Illinois

Please send me samples of *Leatherfold* in various weights.

NAME.....

ADDRESS.....

# THREE PAPERS for Direct Advertising



The Founder  
WILLIAM BECKETT  
1821 - 1895

IN Booth No. 81 at the Direct Mail Advertising Association's Convention, Hotel Stevens, Chicago, were exhibited extensive demonstrations and samples of three papers that have contributed largely to the creation of varied, interesting and economical direct advertising in America.

**1. BUCKEYE COVER** stands unquestionably first among cover papers. It is first in sales, first in prestige and first in usefulness. Its leadership remains unchallenged through the years because of the merit of the paper and its adaptability to the varying needs of printer and advertiser.

**2. BUCKEYE ANTIQUE TEXT** in two years has established a national reputation because it makes available a truly fine old-style printing paper at modest cost. Buckeye Text will add charm to any fine advertising production and increase its value far beyond the trifling addition to the cost.

**3. BECKETT COVER** is a fine appearing low-cost Cover paper recently developed. It is so good that we have given it our own name and put behind it a reputation of seventy-nine years of honest manufacture. There are seven colors, three weights and two finishes. It will assist you in successfully meeting price competition.

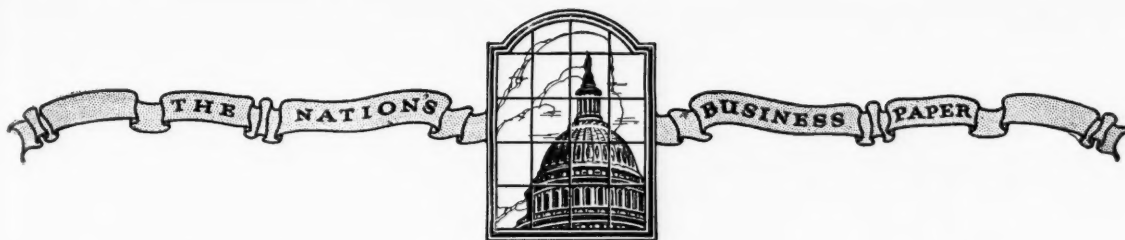


*These Papers  
we cordially invite you to inspect*

## THE BECKETT PAPER COMPANY

*Makers of Good Paper*

*In HAMILTON, OHIO, Since 1848*



# Critical buyers are for HOWARD BOND

WATERMARKED

We like critical buyers; those who really make a comparison before selecting their paper; buyers who purchase solely because of merit.

When such men compare Howard Bond and prices with other bonds, they always have ample reason for choosing Howard Bond.

Use it for office forms—there are thirteen bright colors. Use it for letterheads—there are four finishes (plain-linen-ripple-laid) and four weights (16-20-24-28).

No matter what your bond requirements may be, Howard Bond is the sheet to solve your problems at a price you will be glad to pay. This paper can be secured from the largest jobbers in the United States.

Have you received your copy of the Howard Bond Portfolio of Letterheads and Office Forms? If not, write us on your letterhead.



THE HOWARD PAPER COMPANY, URBANA, OHIO

New York Office  
No. 2 Lafayette St.

Chicago Office  
10 La Salle St.



Please Mention THE INLAND PRINTER When Writing to Advertisers.



**F**OLLOWING CLOSELY the unprecedented success of *Laidtone Coated Book*, a new cover paper has been created by Collins that will meet with equal favor.

LAID-MARK COVER is really *new* and radically different. Its outstanding feature is a distinctive laid-patterned embossed surface on a coated base, which will respond readily to design and letter-press impression.

LAID-MARK COVER has great strength, extraordinary richness, and is made in ten brilliant colors, three weights and two sizes. It is the ideal cover for use in combination with *Laidtone Book*.

"STUDIES IN COVER DESIGNING," by W. P. Schoonmaker, is the title of a handsome specimen book just completed. It suggests many effective uses for LAID-MARK. A copy will be sent upon request.

Collins nationally known Cardboards, Cover Papers and Laidtone Papers are stocked by America's Leading Paper Merchants. The line includes CASTILIAN, ALGERIAN, ANNIVERSARY, NEW LIBRARIAN and LAID-MARK COVERS; LAIDTONE BOOK, LAIDTONE and FABRATONE TRANSLUCENT and STANDARD COATED CARDBOARDS. Send for Sample Books.

A. M. Collins Mfg. Company, 1518 Walnut Street, Philadelphia

Collins (NEW) LAID-MARK COVER  
The Cover Ideal for Laidtone Book



*You can  
do things differently  
with Rotogravure*

This unusual background and the photograph by Richards-Frear for Churchill Downs Cigarettes comprise just one of the forty-eight pages in the book—The A. B. C. of Rotogravure—which we will be pleased to send you on request. Just off the press

**KIMBERLY-CLARK COMPANY**

*Rotogravure Development  
Department*

208 South LaSalle Street  
CHICAGO,  
ILL.



OTOGRAVURE sections are  
published every week in fifty-three  
cities of North America by these  
eighty-four newspapers

- |                             |                             |                                |
|-----------------------------|-----------------------------|--------------------------------|
| *Albany Knickerbocker Press | *Los Angeles Sunday Times   | *New York Sunday News          |
| *Atlanta Constitution       | *Louisville Courier Journal | *New York World                |
| *Atlanta Journal            | *Louisville Sunday Herald   | *Omaha Sunday Bee              |
| *Baltimore Sun              | Post                        | *Peoria Journal Transcript     |
| *Birmingham News            | Memphis Commercial Appeal   | *Peoria Star                   |
| *Boston Herald              | Mexico City, El Excelsior   | *Philadelphia L'Opinione       |
| *Boston Traveler            | *Mexico City, El Universal  | *Philadelphia Inquirer         |
| *Buffalo Courier Express    | *Miami Daily News           | *Philadelphia Public Ledger    |
| *Buffalo Sunday Times       | *Milwaukee Journal          | & North American               |
| Chicago Daily News          | *Minneapolis Journal        | *Providence Sunday Journal     |
| *Chicago Jewish Daily       | *Minneapolis Tribune        | *Richmond, Va., Times-         |
| Forward                     | *Montreal La Patrie         | Dispatch                       |
| *Chicago Sunday Tribune     | Montreal La Presse          | *Rochester Democrat            |
| *Cincinnati Enquirer        | *Montreal Standard          | Chronicle                      |
| *Cleveland News             | *Nashville Banner           | *St. Louis Globe-Democrat      |
| *Cleveland Plain Dealer     | *Newark Sunday Call         | *St. Louis Post Dispatch       |
| *Denver Rocky Mountain      | *New Bedford Sunday         | *St. Paul Daily News           |
| News                        | Standard                    | *St. Paul Sunday Pioneer Press |
| *Des Moines Sunday Register | *New Orleans Times Picayune | *San Francisco Chronicle       |
| *Detroit Free Press         | New York Bollettino Della   | *Seattle Daily Times           |
| *Detroit News               | Sera                        | *South Bend News Times         |
| *Evanston News-Index        | *New York Corriere          | *Springfield, Mass., Union-    |
| *Fort Wayne News-Sentinel   | D'America                   | Republican                     |
| *Fresno Bee                 | *New York Evening Graphic   | *Syracuse Herald               |
| *Habana, Cuba, Diario De La | *New York Jewish Daily      | *Syracuse Post Standard        |
| Marina                      | Forward                     | *Toledo Sunday Times           |
| *Hartford Courant           | *New York Morning Telegraph | *Toronto Star Weekly           |
| *Houston Chronicle          | New York Il Progresso       | *Washington Post               |
| *Houston Post-Dispatch      | Italo Americano             | *Washington Sunday Star        |
| *Indianapolis Sunday Star   | *New York Evening Post      | *Waterbury Sunday              |
| *Kansas City Journal Post   | New York Herald Tribune     | Republican                     |
| *Kansas City Star           | *New York Times             | *Wichita Sunday Eagle          |
| *Long Beach, Calif., Press  |                             | *Youngstown, O., Vindicator    |
| Telegram                    |                             |                                |

Reg. U. S. **ROTOPLATE** Pat. Off.

the perfect paper for rotogravure printing is supplied  
by Kimberly-Clark Company to above  
papers marked with a star

**Kimberly-Clark Company**

Established 1872

Neenah, Wis.

NEW YORK  
51 Chambers Street

LOS ANGELES  
716 Sun Finance Building

CHICAGO  
208 S. La Salle Street

## NO BETTER WORD

"There isn't a better word in all the wide world than that word 'Crane'!" exclaimed a great American printer recently

This feeling is not confined to the men in the trade who have used Crane's Bond for years on high grade work. Many business executives feel the same way.

When you are doing business with a man who would naturally appreciate this fine all-rag sheet, step in with sample sheets and estimates and talk Crane's Bond for his letterheads. Get him away from price. Concentrate on *what he gets for his money*.

When a man puts his important business stationery on a paper that is made slowly out of 100% *new white rags*, he gets a greater value out of his letterheads than he ever did before. The quality that fine rags put into writing paper is never lost. Once Crane's Bond has been adopted the house keeps right on getting the benefit of the impression it makes—year after year.

*For quick deliveries from stock and for specimen Crane letterheads to use in your selling, call the service department of any Crane merchant.*

# Crane's Bond

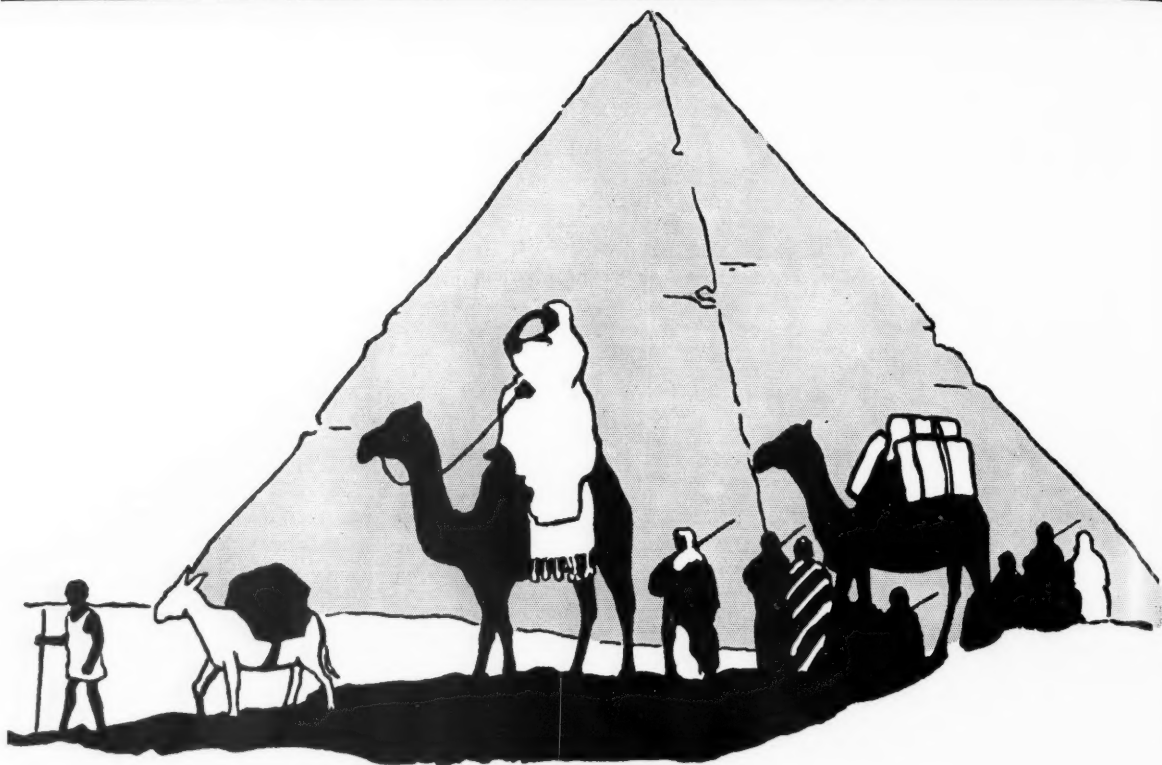
A 100% *new white rag* business paper

*The other Crane Business Papers are:*

CRANE'S PARCHMENT DEED • • CRANE'S JAPANESE LINEN  
CRANE'S OLD BERKSHIRE

CRANE & COMPANY • DALTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## Create ATMOSPHERE *with Color*

**B**RILLIANTLY SUNNY as the Sahara itself is a folder on *Chieftain* Tuscan. Cool as a mountain zephyr in midsummer is *Chieftain* Blue. The zestful fragrance of an autumn evening hides in the crisp folds of *Chieftain* Russet. Fresh as its dainty name, *Chieftain* Primrose is the veritable incarnation of spring.

Color is often a more powerful sales influence than mere words. An otherwise ordinary product or service can be made to take on new fascination and dignity through the judicious use of color appeal.

*Chieftain* Bond, with its fourteen intriguing hues besides pure white, offers a perfect key to color atmosphere for your sales pieces and letterheads. You'll like its sturdy strength, unusual uniformity, moderate price, and excellent printing qualities. *Try it.*

# NEENAH PAPER





# Chieftain Bond

## DISTRIBUTORS

ALBANY, N. Y. .... Potter-Taylor Paper Corporation  
BALTIMORE, MD. .... Barton, Duer & Koch Paper Co.  
BOSTON, MASS. .... W. H. Claflin & Company  
BUFFALO, N. Y. .... Holland Paper Co.  
BUTTE, MONT. .... Minneapolis Paper Company  
CHICAGO, ILL. .... Parker, Thomas & Tucker Paper Co.  
CINCINNATI, OHIO .... Standard Paper Co.  
CLEVELAND, OHIO .... Petrequin Paper Co.  
COLUMBIA, S. C. .... Epes-Fitzgerald Paper Co.  
DALLAS, TEXAS. .... E. C. Palmer & Co., Ltd.  
DENVER, COLO. .... The Carter, Rice & Carpenter Paper Co.  
DES MOINES, IOWA .... Carpenter Paper Company of Iowa  
DETROIT, MICH. .... Whitaker Paper Co.  
DULUTH, MINN. .... Peyton Paper Co.  
FRESNO, CAL. .... Blake, Moffitt & Towne  
HOUSTON, TEXAS. .... E. C. Palmer & Co., Ltd.  
INDIANAPOLIS, IND. .... Century Paper Company  
JACKSON, TENN. .... Martins-Currie Paper Co.  
KANSAS CITY, MO. .... Kansas City Paper House  
LANSING, MICH. .... Dudley Paper Company  
LOS ANGELES, CALIF. .... Blake, Moffitt & Towne  
LOUISVILLE, KY. .... Southeastern Paper Company  
MILWAUKEE, WIS. .... Allman-Christiansen Paper Company  
MINNEAPOLIS, MINN. .... Minneapolis Paper Co.  
NEW ORLEANS, LA. .... E. C. Palmer & Co., Ltd.  
NEW YORK CITY. .... F. W. Anderson & Company  
OAKLAND, CALIF. .... Blake, Moffitt & Towne  
OKLAHOMA CITY, OKLA. .... Kansas City Paper House

OMAHA, NEBR. .... Field-Hamilton-Smith Paper Co.  
PHILADELPHIA, PA. .... D. L. Ward Company  
PHOENIX, ARIZ. .... Blake, Moffitt & Towne  
PITTSBURGH, PA. .... Seyler Paper Co.  
PORTLAND, ORE. .... Blake, Moffitt & Towne  
PROVIDENCE, R. I. .... Paddock Paper Company  
PUEBLO, COLO. .... Colorado Paper Co.  
RALEIGH, N. C. .... Epes-Fitzgerald Paper Co.  
RICHMOND, VA. .... Epes-Fitzgerald Paper Co.  
SACRAMENTO, CAL. .... Blake, Moffitt & Towne  
ST. LOUIS, MO. .... Acme Paper Company  
ST. PAUL, MINN. .... E. J. Stillwell Paper Co.  
SAN ANTONIO, TEXAS. .... San Antonio Paper Co.  
SAN DIEGO, CALIF. .... Blake, Moffitt & Towne  
SAN FRANCISCO, CALIF. .... Blake, Moffitt & Towne  
SAN JOSE, CALIF. .... Blake, Moffitt & Towne  
SAN LUIS OBISPO, CALIF. .... Blake, Moffitt & Towne  
SANTA ROSA, CALIF. .... Blake, Moffitt & Towne  
SPOKANE, WASH. .... Spokane Paper & Stationery Co.  
SPRINGFIELD, MO. .... Springfield Paper Company  
TACOMA, WASH. .... Tacoma Paper & Stationery Co.  
TAMPA, FLA. .... E. C. Palmer & Co., Ltd.  
TOLEDO, OHIO. .... Ohio and Michigan Paper Co.  
WASHINGTON, D. C. .... Barton, Duer & Koch Paper Co.  
WICHITA, KAN. .... Kansas City Paper House  
WILKES-BARRE, PA. .... Barton, Duer & Koch Paper Co.  
WORCESTER, MASS. .... Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY, American Paper Exports, Inc., and Parsons & Whittemore, Inc.

## ENVELOPES


WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.  
WORCESTER, MASS.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

*"Note the Tear and Wear as well as the Test"*

# PAPER COMPANY

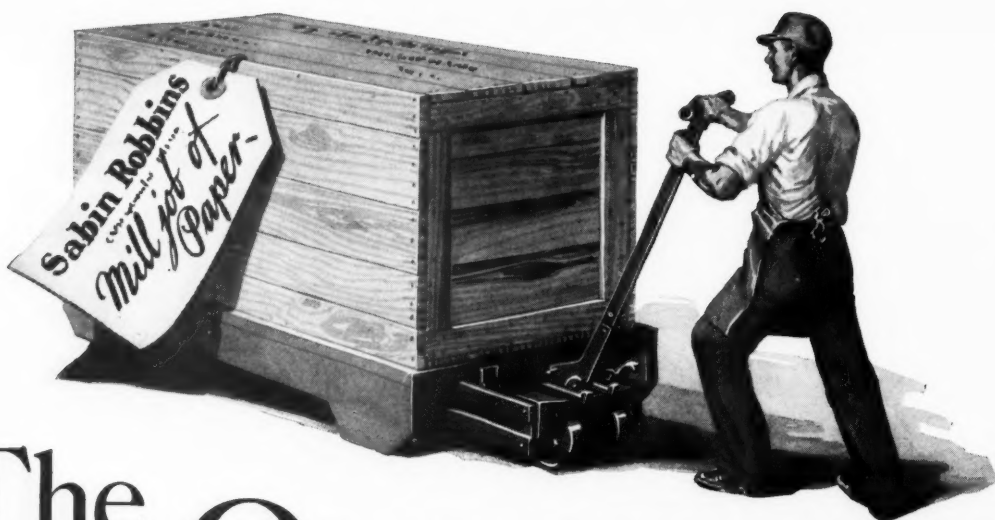
*Neenah, Wisconsin*

Makers of  
OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

WISDOM BOND  
GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



# The ONE PROFIT in the

*—that You KNOW You'll Make Before You Start the Job!*

How many items on your job ticket will show a predetermined profit?

Take composition; can you be sure beforehand that this item will show a profit by the time the job is on the press? Take press work; do you know in advance that a profit will be made by the time the job has been delivered to the customer? Take every item on the job ticket . . . what single one are you positive will make a profit for you before you start the job? NONE . . . unless the job is to be run on a SABIN ROBBINS mill job of paper. Then you know that the stock item WILL SHOW A PROFIT.

\* \* \* \* \*

SABIN ROBBINS mill jobs of paper are purchased by more than 15,000 printers, in all parts of the country, at a saving of one-half to one-third their regular price. These thousands of printers buy with the fullest confidence.

ESTABLISHED

# SABIN ROBBINS

# n the Printing BUSINESS

They buy from the ACTUAL mill job samples, and these samples always represent stock that is uniformly good . . . paper that is a tremendous bargain.

These bargains are the result of a condition peculiar to the paper industry, because mills frequently run a job slightly off-color, weight or size. Sometimes they run more of a certain size than a customer orders, etc. There are various causes.

Thus the mills often have much perfectly good paper which they must sell at a sacrifice. These mill jobs are shipped to SABIN ROBBINS . . . to sell at whatever price they will bring. This sacrifice is passed on to each printer on the SABIN ROBBINS mailing list.

You, too, can show a predetermined profit in your business . . . let us include your name on our weekly mailing list of samples of mill jobs of paper.



*Let us put you on our  
mailing list to receive these  
samples every week*

**SABIN ROBBINS PAPER COMPANY, Cincinnati**  
*Stock carried at: Cleveland, Pittsburgh, Detroit, St. Louis and Los Angeles Divisions*

HED

In 1884

# S PAPER COMPANY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

301



## It's the same D & C Black and White

### DILL & COLLINS Co's. Distributors

ATLANTA—The Chatfield & Woods Co.  
BALTIMORE—The Baxter Paper Company, Inc.  
BOSTON—John Carter & Co., Inc.  
BUFFALO—The Union Paper & Twine Co.  
CHICAGO—The Paper Mills' Company  
CINCINNATI—The Chatfield & Woods Co.  
CLEVELAND—The Union Paper & Twine Co.  
COLUMBUS, OHIO—Scioto Paper Company  
CONCORD, N. H.—John Carter & Co., Inc.  
DES MOINES—Carpenter Paper Company  
DETROIT—The Union Paper & Twine Co.  
GREENSBORO, N. C.—Dillard Paper Co., Inc.  
HARTFORD—John Carter & Co., Inc.  
HOUSTON, TEX.—The Paper Supply Company  
INDIANAPOLIS—C. P. Lesh Paper Company  
JACKSONVILLE—Knight Brothers Paper Co.  
KANSAS CITY—Birmingham & Prosser Co.  
LOS ANGELES—Blake, Moffitt & Towne  
MILWAUKEE—The E. A. Bower Company  
MINNEAPOLIS—Minneapolis Paper Co.  
NEW YORK CITY—Marquardt, Blake & Decker, Inc.  
NEW YORK CITY—Miller & Wright Paper Co.  
NEW YORK CITY—M. & F. Schlosser Paper Corporation  
OMAHA—Carpenter Paper Co.  
PHILADELPHIA—The Thomas W. Price Co.  
PHILADELPHIA—Raymond & McNutt Company  
PHILADELPHIA—Riegel & Co., Inc.  
PITTSBURGH—The Chatfield & Woods Co.  
PORTLAND, ORE.—Carter, Rice & Co. Corp.  
PROVIDENCE—John Carter & Co., Incorporated  
RICHMOND—Virginia Paper Company, Inc.  
SACRAMENTO—Blake, Moffitt & Towne  
SALT LAKE CITY—Carpenter Paper Co.  
SAN ANTONIO, TEX.—San Antonio Paper Co.  
SAN FRANCISCO—Blake, Moffitt & Towne  
SAN FRANCISCO—General Paper Company  
SEATTLE, WASH.—Carter, Rice & Co. Corp.  
SPRINGFIELD, MASS.—John Carter & Co., Inc.  
ST. LOUIS—Acme Paper Company  
ST. PAUL—E. J. Stilwell Paper Co.  
TACOMA—Tacoma Paper & Stationery Co.  
TAMPA—Knight Brothers Paper Company  
WASHINGTON, D. C.—Virginia Paper Co., Inc.

WHEN you sell products to women—the most discriminating of buyers—the final sale is made on looks. And that holds true whether the actual product is shown or is presented by illustration.

Yesterday—over 15 years ago—Rogers & Company of Chicago produced a fine catalog for the Comstock Castle Stove Company of Quincy, Illinois. Our Black and White was selected as being the paper which would reproduce the illustrations most attractively and at the same time lend a distinctive background.

Today—for the same reasons Black and White was used for an equally fine catalog printed for the Roberts & Mander Stove Co. by The Bingham Company of Philadelphia. The illustrations in both catalogs are as clear cut as actual photographs.

There are other D & C papers that meet every printing need. Ask your paper distributor which D & C papers best meet your requirements. He is able and glad to help you.

**DILL & COLLINS**  
*Master Makers*  *of Printing Papers*  
P H I L A D E L P H I A

## FIRST IMPRESSIONS LAST!

The *cover* of your printed salesman must make a favorable "first impression" before your message is ever read.

Through increasing daily use, the new and colorful Ravenna, an Italian laid cover paper, is impressively demonstrating its desirability as a cover paper to be used where first impressions must be lasting ones.

With all its richness and pronounced attractiveness, Ravenna Cover has been brought within cost limits that make it practical for a wide range of uses heretofore excluded from the advantages of a luxury cover. It is truly "a background for things of beauty."

Ravenna is made in seven beautifully impressive—subtly expressive—colors. Write your nearest distributor for swatch book, and specify Ravenna Cover to be sure that *your* printed message makes that essential "first impression."

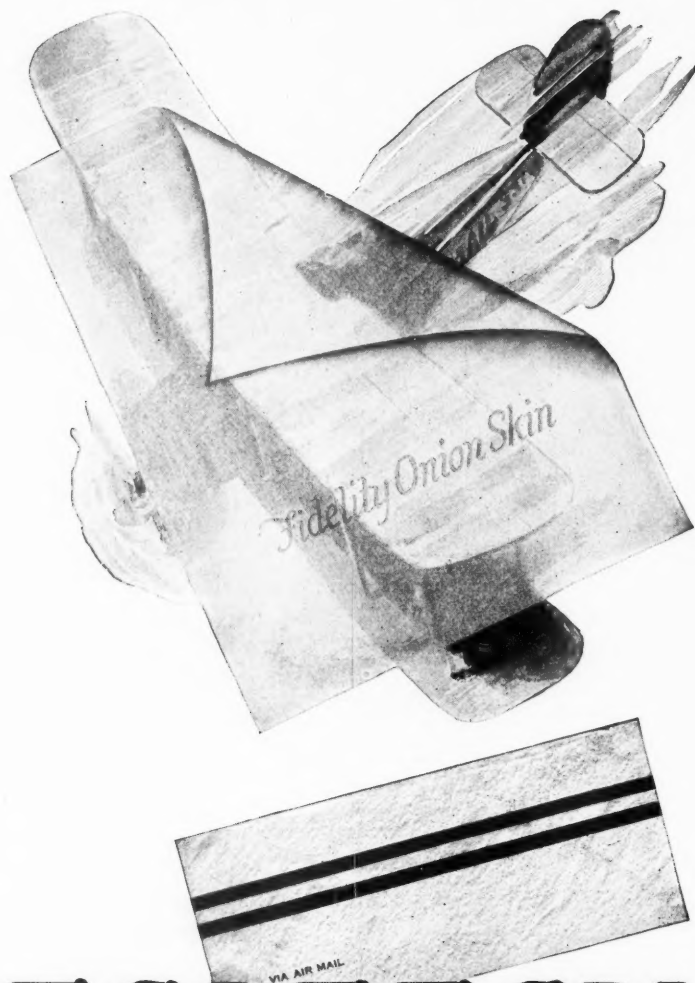
KNOWLTON BROTHERS  
Watertown, N. Y.

Founded  1808

# RAVENNA COVERS

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**ideal for light weight mailings**



# **ESLEECK Thin Papers**

Letterheads and Envelopes for Air Mail—Branch Office—Foreign Correspondence  
—give complete satisfaction—utmost economy and the finest appearance

*Stocked by All Leading Dealers*

Ask to see the new EMCO Air Mail Envelopes

**ESLEECK MANUFACTURING CO.**  
**Turners Falls, Massachusetts**

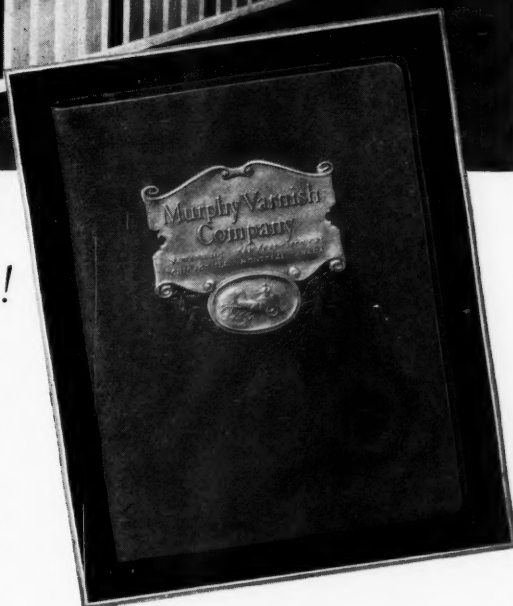


## This Murphy Portfolio Helps Sell Dealers!

COMPREHENSIVE advertising campaigns arouse greater dealer enthusiasm when they are impressively presented. Consider this elaborate advertising portfolio of the Murphy Varnish Company, with its richly embossed Molloy Made Cover of limp artificial leather decorated in gold.

Instinctively the dealer knows that such a portfolio contains something more than usually worth while. His attention—his interest—his favor—these are insured before ever the cover is opened. What more natural than that he should be warmly enthusiastic when the full campaign has been shown and explained to him?

Portfolios—catalogs—sales books—sample books—every type of commercial publication gains tremendously accelerated sales force from the added power of a Molloy Made Cover. Write to us for cover suggestions for your next book—the cost is moderate—the value is immeasurable.



Molloy Made Covers are manufactured only in Chicago by the David J. Molloy Company, cover specialists, from a super-grade of artificial leather. They are available in any size, style, or quantity. Every Molloy Made Cover is designed especially for the book on which it is to be used, with full consideration for the purpose of that book.

THE DAVID J. MOLLOY COMPANY · 2859 North Western Avenue · CHICAGO



## Commercial Covers for Every Purpose





# BEAUTY CONTESTS *are not confined to Bathing Girls*

PEOPLE take Performance and Quality very much for granted. They look over the magazines and catalogs, or the dealer's stock and decide to buy what most appeals to their sense of *Beauty*. So put the utmost *Beauty* into your advertising. Make the finest possible impression upon the people whose judgment you seek to win.

\* \* \* \*

The whole foundation of attractive advertising is paper *specially surfaced* to show fine artwork, cuts and typography to full advantage. Always specify such a surface ("coated") paper—of

known high standards—for your leaflets, booklets, catalogs, broadsides, house organs. Even in selecting magazines for your advertising, consider the quality of paper; publications that use Coated Papers do better printing. Cantine's Coated Papers in particular reflect the quality that comes from nearly forty years of concentration on an art that calls for specialization.

*Write for the Cantine Sample Book and nearest distributor's address. Also particulars of the Cantine Awards for outstanding merit in advertising and printing. Dept. 321.*

The MARTIN CANTINE COMPANY, Saugerties, N. Y.  
New York Office, 501 Fifth Avenue

# Cantine's

## COATED PAPERS

**CANFOLD**  
SUPREME FOLDING  
AND PRINTING QUALITY

**ASHOKAN**  
NO. 1 ENAMEL BOOK

**ESOPUS**  
REGULAR  
NO. 2 ENAMEL BOOK

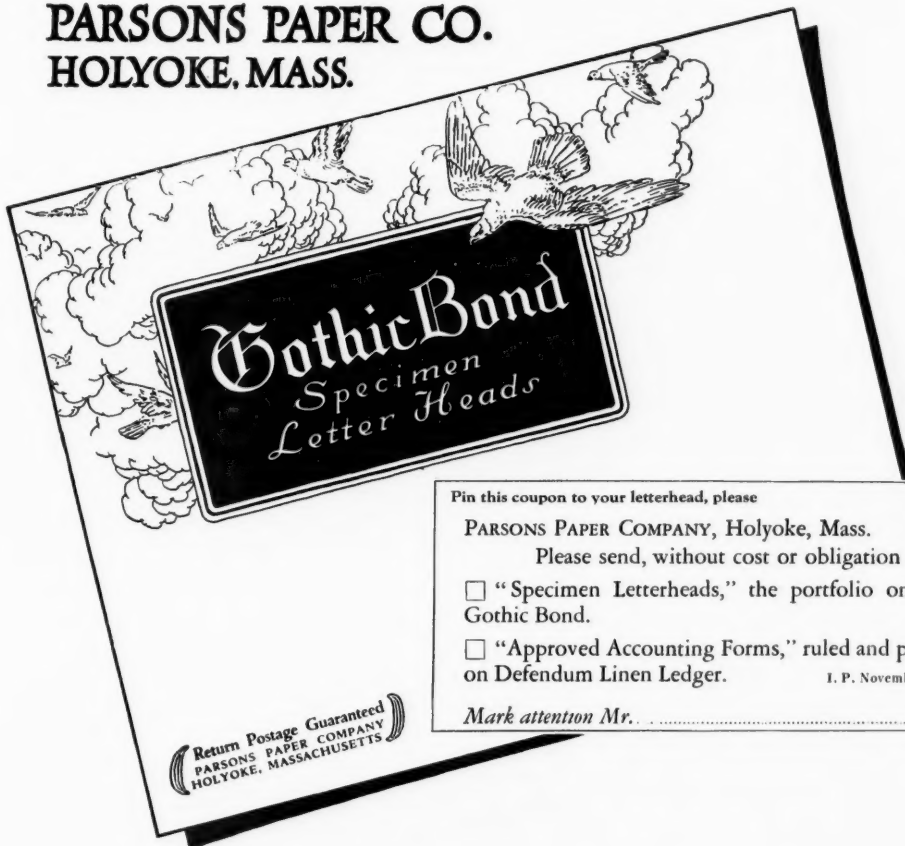
**VELVETONE**  
SEMI DULL—Easy to Print

**LITHO C.I.S.**  
COATED ONE SIDE

Get the Portfolio

# Gothic Bond

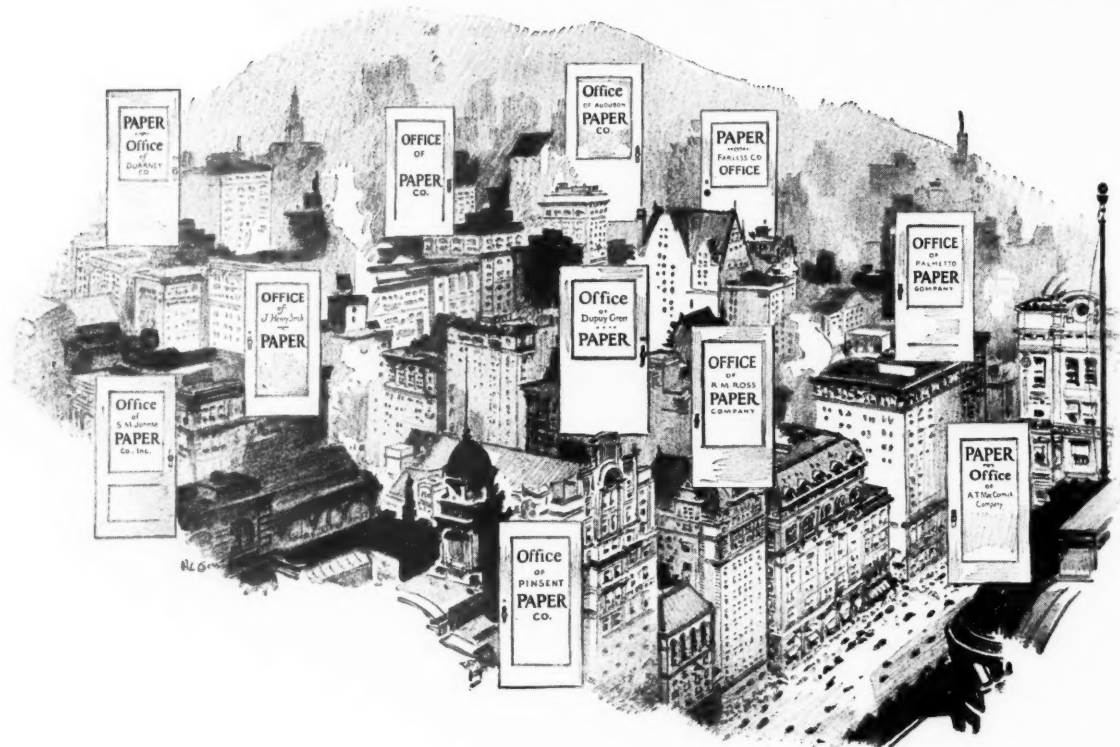
PARSONS PAPER CO.  
HOLYOKE, MASS.



DEFENDUM LEDGER

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# What would it add



*These merchants not only stock a full line of Warren's Standard Printing Papers, but are equipped to handle volume tonnage direct from the mill.*

Albany, N. Y.  
HUDSON VALLEY PAPER COMPANY  
Atlanta, Ga.  
SLOAN PAPER COMPANY  
Baltimore, Md.  
THE BARTON, DUER & KOCH PAPER COMPANY  
Birmingham, Ala.  
THE DIEM & WING PAPER COMPANY  
Boston, Mass.  
STORRS & BEMENT COMPANY  
Buffalo, N. Y.  
THE ALLING & CORY COMPANY  
Charlotte, N. C.  
CASKIE-DILLARD COMPANY, INC.  
Chicago, Ill.  
CHICAGO PAPER COMPANY  
THE PAPER MILLS' COMPANY  
Cincinnati, Ohio  
THE DIEM & WING PAPER COMPANY  
Cleveland, Ohio  
THE PETREQUIN PAPER COMPANY  
Columbus, Ohio  
THE CENTRAL OHIO PAPER COMPANY  
Dallas, Texas  
OLMSTED-KIRK COMPANY  
Denver, Colo.  
CARTER, RICE & CARPENTER PAPER COMPANY  
Des Moines, Iowa  
WESTERN NEWSPAPER UNION  
Detroit, Mich.  
BEECHER, PECK & LEWIS  
Fresno, Cal.  
ZELLERBACH PAPER COMPANY  
Grand Rapids, Mich.  
QUIMBY-KAIN PAPER COMPANY  
Hartford, Conn.  
HENRY LINDENMEYER & SONS  
Indianapolis, Ind.  
CRESCENT PAPER COMPANY

Jacksonville, Fla.  
ANTIETAM PAPER COMPANY, INC.  
Kansas City, Mo.  
MIDWESTERN PAPER COMPANY  
Little Rock, Ark.  
WESTERN NEWSPAPER UNION  
Los Angeles, Cal.  
ZELLERBACH PAPER COMPANY  
Louisville, Ky.  
MILLER PAPER COMPANY, INC.  
Lynchburg, Va.  
CASKIE-DILLARD COMPANY, INC.  
Memphis, Tenn.  
TAYLOR PAPER COMPANY  
Milwaukee, Wisconsin  
THE W. F. NACKIE PAPER COMPANY  
Minneapolis, Minn.  
THE JOHN LESLIE PAPER COMPANY  
Nashville, Tenn.  
BOND-SANDERS PAPER COMPANY  
Newark, N. J.  
HENRY LINDENMEYER & SONS  
LASHER & LATHROP, INC.  
J. E. LINDE PAPER COMPANY  
New Haven, Conn.  
STORRS & BEMENT COMPANY  
New Orleans, La.  
THE DIEM & WING PAPER COMPANY  
New York City  
HENRY LINDENMEYER & SONS  
LASHER & LATHROP, INC.  
THE ALLING & CORY COMPANY  
J. E. LINDE PAPER COMPANY  
THE CANFIELD PAPER COMPANY  
Oakland, Cal.  
ZELLERBACH PAPER COMPANY  
Oklahoma City, Okla.  
WESTERN NEWSPAPER UNION  
Omaha, Neb.  
FIELD-HAMILTON-SMITH PAPER COMPANY

Philadelphia, Pa.  
D. L. WARD COMPANY  
CHARLES BECK COMPANY  
Pittsburgh, Pa.  
THE ALLING & CORY COMPANY  
Portland, Me.  
C. M. RICE PAPER COMPANY  
Portland, Ore.  
ZELLERBACH PAPER COMPANY  
Richmond, Va.  
B. W. WILSON PAPER COMPANY  
Rochester, N. Y.  
THE ALLING & CORY COMPANY  
Sacramento, Cal.  
ZELLERBACH PAPER COMPANY  
St. Louis, Mo.  
BEACON PAPER COMPANY  
MACK-ELLIOTT PAPER COMPANY  
St. Paul, Minn.  
NASSAU PAPER COMPANY  
Sale Lake City, Utah  
ZELLERBACH PAPER COMPANY  
San Diego, Cal.  
ZELLERBACH PAPER CO.  
San Francisco, Cal.  
ZELLERBACH PAPER CO.  
Seattle, Wash.  
ZELLERBACH PAPER CO.  
Spokane, Wash.  
ZELLERBACH PAPER CO.  
Springfield, Mass.  
THE PAPER HOUSE OF NEW ENGLAND  
Toledo, Ohio  
THE CENTRAL OHIO PAPER COMPANY  
Tulsa, Okla.  
TAYLOR PAPER COMPANY  
Washington, D. C.  
STANFORD PAPER COMPANY  
Wichita, Kansas  
WESTERN NEWSPAPER UNION  
Export and Foreign—  
NATIONAL PAPER & TYPE COMPANY

**S. D. WARREN COMPANY**

# to the cost of paper

*if each of the mills were  
to do business in your town through  
SEPARATE representatives?*

THE paper used by the printers in your town is made by many different mills. Suppose that the only way these mills could get their paper to market was by maintaining separate representatives. Then consider that your town is only one of hundreds. Think what the expense of so many selling organizations would add to the cost of paper!

The fact that you do *not* have to pay this additional cost is due to the paper merchant. He is a big factor in keeping the price of paper down, because he can act as direct representative for many standard lines at once.

*Through a single organization*, the merchant offers you the combined facilities of the entire group of mills that can best supply your needs. He carries in stock book papers, writing papers, and an endless variety of paper products. He can fill any usual order for you at a moment's notice. Or he can have any standard item delivered to you promptly direct from the mill in ton lots or in carloads.

The paper merchant's salesmen bring

this great service right to your door. They are the men to turn to when you have a rush job; when a customer suddenly decides to mail and you want paper at the last moment; and when, because of spoiled work or an order for additional quantities, you need extra stock in a hurry.

In such emergencies it is only a question of calling the merchant's salesman. The stock is ready in the warehouse, and you can be sure of immediate delivery. You will get this quick service, not on the product of a single mill, but on any one of many standard lines. Most important of all, these papers come to you in the most economical way possible. Their cost is not increased by the expense of separate selling organizations. Remember, too, that on the direct-mill items, you pay merely a minimum selling commission.

You can speed up production and save yourself trouble by buying all paper items, no matter how large, through your merchant's salesman.

## WARREN'S STANDARD PRINTING PAPERS

*Warren's Standard Printing Papers are tested for qualities required  
in printing, folding, and binding*

101 MILK STREET, BOSTON, MASSACHUSETTS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# Enchantment!

ALL THAT IS RARE AND BEAUTIFUL

## In Papers



ALL THE COLORS  
OF ALL THE ARTISTS  
OF ALL COUNTRIES



*A glint of crimson, gray, and gold—*

*Enchantment to the eye!*

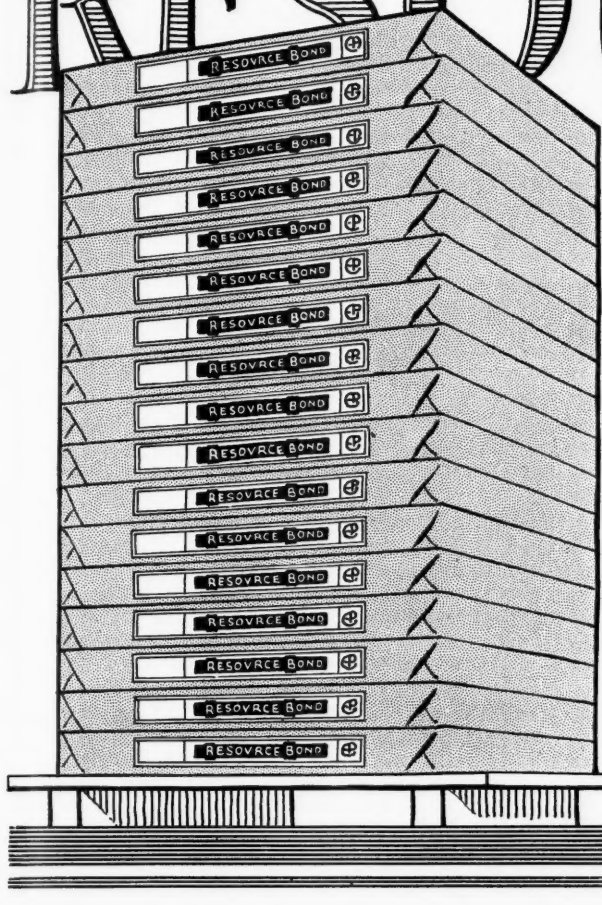
*Some artist saint dropped all his paint*

*Adown the western sky.*

THE PAPER MILLS' COMPANY  
CHICAGO

# RESOURCE BOND

CONTINUES  
TO CREATE  
NEW PRINT-  
ER CONVERTS



Gilbert Paper Company's unvarying adherence to its policy of giving to the public the very best paper that can be turned out for a standard price, continues to create new printer converts until Resource Bond is one of the dominating brands in its class.

Its clear color, good strength and attractive surface combined with its remarkable value and workability make new friends daily.

Manufactured by GILBERT PAPER COMPANY, Menasha, Wisconsin

#### DISTRIBUTORS

Baltimore, Md.  
Birmingham Ala.  
Billings, Mont.  
Boston, Mass.  
Chicago, Illinois  
Cleveland, Ohio  
Dayton, Ohio  
Denver, Colo.  
Detroit, Mich.  
Grand Rapids, Mich.  
Indianapolis, Ind.  
Lincoln, Nebr.  
Los Angeles, Calif.  
Memphis, Tenn.  
Milwaukee, Wis.  
Minneapolis, Minn.  
New York, N. Y.

Baltimore Paper Co.  
Sloan Paper Co.  
Carpenter Paper Co. of Montana  
Knight, Allen & Clark, Inc.  
Empire Paper Co.  
Kingsley Paper Co.  
The Buyer's Paper Co.  
Carter, Rice & Carpenter Paper Co.  
Seaman-Patrick Paper Co.  
Dwight Bros. Paper Co.  
C. P. Lesh Paper Co.  
Lincoln Paper Co.  
Carpenter Paper Co.  
Tayloe Paper Co.  
The E. A. Bouer Co.  
Swartwood-Nelson Paper Co.  
Conrow Bros.

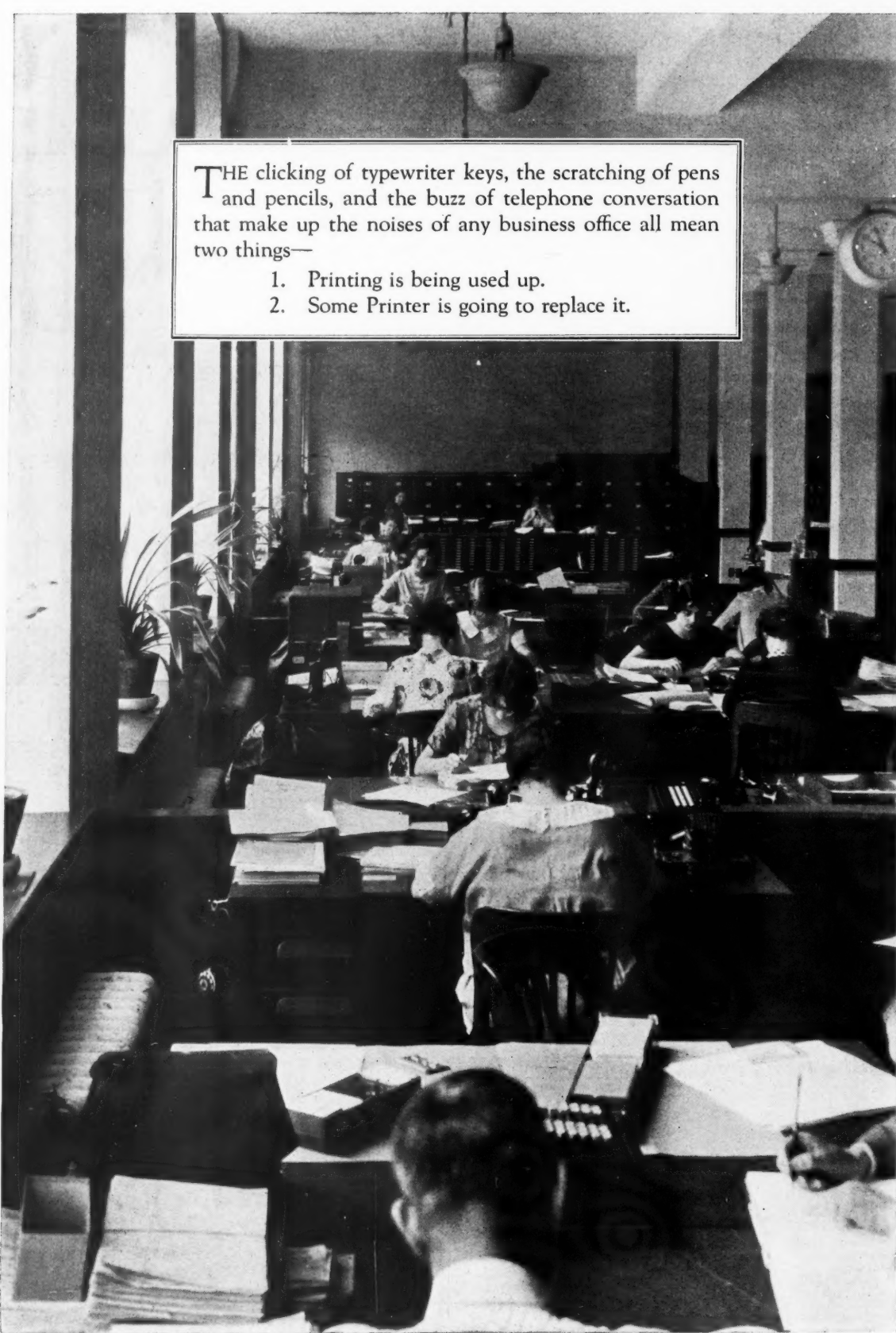


New York, N. Y.  
New York, N. Y.  
New York, N. Y.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Omaha, Nebr.  
Portland, Ore.  
Richmond, Va.  
Seattle, Wash.  
Sioux City, Ia.  
St. Louis, Mo.  
St. Paul, Minn.  
Spokane, Wash.  
Toledo, Ohio  
Topeka, Kansas  
Tulsa, Okla.  
Vancouver, B. C.

Green, Low & Dolge, Inc.  
Kuenstner & Lucie Paper Co.  
Bishop Paper Co.  
Garrett-Buchanan Co.  
Paper House of Pennsylvania  
Carpenter Paper Co.  
J. W. P. McFall  
Cauthorne Paper Co.  
Carter, Rice & Co.  
Sioux City Paper Co.  
Baker Paper Co.  
Inter City Paper Co.  
Spokane Paper & Staty. Co.  
Commerce Paper Co.  
Central Topeka Paper Co.  
Tayloe Paper Co.  
Coast Paper Co.

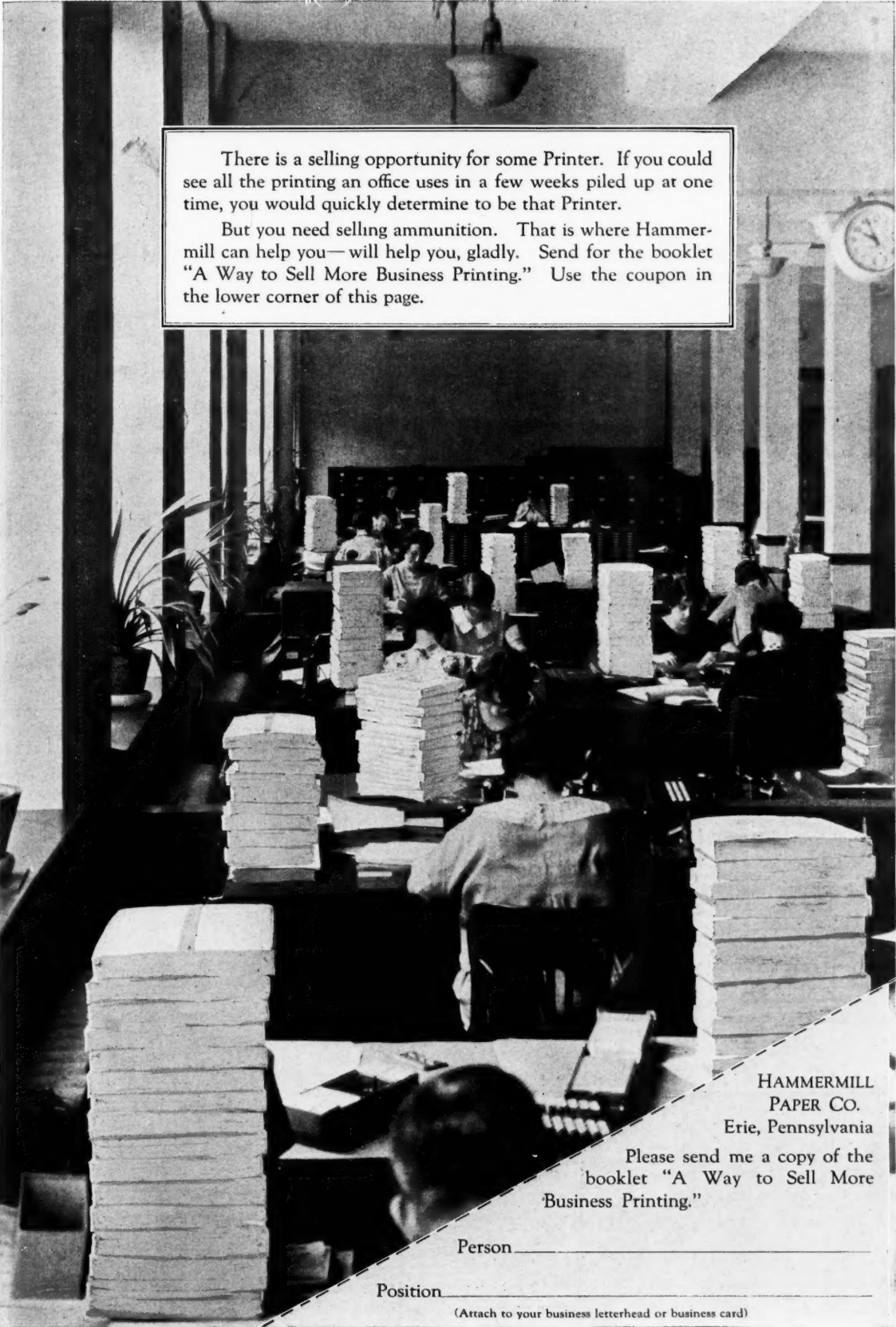
Washington, D. C. Stanford Paper Co.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



THE clicking of typewriter keys, the scratching of pens and pencils, and the buzz of telephone conversation that make up the noises of any business office all mean two things—

1. Printing is being used up.
2. Some Printer is going to replace it.



There is a selling opportunity for some Printer. If you could see all the printing an office uses in a few weeks piled up at one time, you would quickly determine to be that Printer.

But you need selling ammunition. That is where Hammermill can help you—will help you, gladly. Send for the booklet "A Way to Sell More Business Printing." Use the coupon in the lower corner of this page.

HAMMERMILL  
PAPER CO.  
Erie, Pennsylvania

Please send me a copy of the  
booklet "A Way to Sell More  
Business Printing."

Person \_\_\_\_\_

Position \_\_\_\_\_

(Attach to your business letterhead or business card)



# How Much do You Know? —About Bond Papers

EVERYTHING you need to, probably, for practical purposes. Yet should some inquiring customer decide to really find out all about bond papers, how much could you tell him? How much do you actually know?

We have prepared a booklet, attractive but not too pretentious, that does tell a good deal about bond papers. It tells about their history, their development, past and present manufacturing methods, some "secrets", and, of course, a little (but not too much) about Artesian Bond, our leader.

*If you are interested, you can get this booklet, quite free in every respect, from any of our jobbers. If there's none handy write to us*

WHITING-PLOVER PAPER CO., STEVENS POINT, WIS.

## ARTESIAN BOND

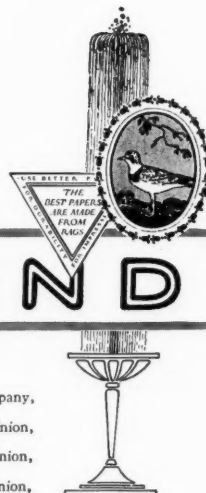
### Artesian Bond Distributors:

W. C. Dodge Paper Company, Boston, Mass.  
E. Latimer, Jr., Philadelphia, Pennsylvania  
Forest Paper Company, Inc., New York, N. Y.  
A. M. Capen's Sons, Inc., New York, N. Y. (Export)  
Wm. G. Willmann Paper Co., Inc., New York City, New York  
The Baxter Paper Company, Inc., Baltimore, Md.  
F. G. Leslie Paper Company, St. Paul, Minn.

Wilcox-Mosher Leffholm Company, Minneapolis, Minn.  
Standard Paper Company, Tacoma, Wash.  
General Paper Company, San Francisco, Calif.  
Fred H. French Paper Company, Los Angeles, Calif.  
L. S. Bosworth Company, Houston, Tex.  
Midland Paper Company, Chicago, Ill.  
Andrews Paper House of York, York, Pa.

General Paper Co., Tribune Tower, Oakland, Calif.  
Yankee Paper & Specialty Company, Menasha, Wis.  
John W. Graham & Co., Spokane, Wash.  
Clements Paper Company, Nashville, Tenn.  
The Johnston Paper Company, Cincinnati, Ohio  
Western Paper Co., Inc., El Paso, Tex.  
Madison Paper Company, Madison, Wis.  
Cauthorne Paper Company, Richmond, Va.

Western Paper Company, Omaha, Nebraska  
Western Newspaper Union, Lincoln, Nebraska  
Western Newspaper Union, Sioux City, Iowa  
Western Newspaper Union, Fargo, North Dakota  
Western Newspaper Union, Fort Wayne, Indiana  
Western Newspaper Union, Salt Lake City, Utah  
Western Newspaper Union, Little Rock, Arkansas  
Western Newspaper Union, Des Moines, Iowa



The ace in this hand  
carries no spot~

*but with the light behind  
you can see it easily*



USE

The watermark appears in every envelope

Time was when the non-expert could hardly tell one white envelope from another—until after he'd used them.

Those days are gone forever. Your customers can buy envelopes now with the same confidence with which they buy collars, razor blades, and hats.

Columbian U. S. E. White Wove Envelopes are made by the world's largest manufacturers of envelopes. They are made of high-grade white wove paper.

They type well, write cleanly, work perfectly in addressing machine or multigraph, never give trouble in sealing. They are good enough for first-class mail, and are so reasonably priced that many firms use them for circulars.

You can get Columbian U. S. E. White Wove Envelopes in all commercial and official sizes from 5 to 14 and Monarch, from your regular paper merchant. Or, write us for the name of a nearby distributor.



This attractive box with the U. S. E. all-over design will not soil or show dust in your stock



The guarantee protects your customer—and YOU

UNITED STATES ENVELOPE COMPANY

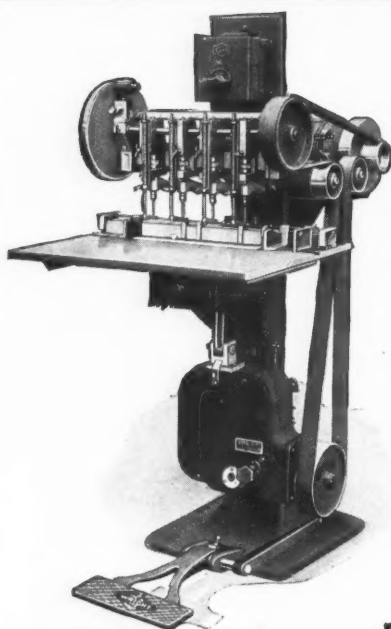
*The world's largest manufacturers of envelopes*

SPRINGFIELD, MASSACHUSETTS

*With fourteen manufacturing divisions covering the country*

COLUMBIAN *White* **USE** *Wove* ENVELOPES

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# WRIGHT PAPER DRILLS

combine

*"Quality," "Speed" and "Economy"*

in drilling perfect, round holes in

**"A Million Sheets a Day"**

at less than one-tenth the  
cost of punching them

## The J. T. Wright Company

MANUFACTURERS OF PAPER DRILLING, PUNCHING AND PERFORATING MACHINERY  
ALSO DESIGNERS AND BUILDERS OF SPECIAL MACHINERY

2101-2103 Reading Road

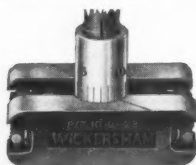
CINCINNATI, OHIO

Agencies in principal cities

# Judged by Comparison

(AS ALL THINGS ARE)

There can be many Good, several Better, but (mark this)  
only One Best



3 sizes: 0, 1 and 2;  
widths:  $\frac{1}{2}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$  in.



Made in 42 stock lengths  
Special lengths to order



5 sizes:  
 $3\frac{1}{2}$  to  $32\frac{1}{2}$  inches

Invariably in the equipping of modern plants, when maximum efficiency and durability are demanded, the locking devices are, as required, the Wickersham Quoins, Morton Lock-ups and Stephens Expansion Locks. These locking devices are conceded the *One Best*.

Send for new illustrated circular and price list

## Samuel Stephens and Wickersham Quoin Company

Originators and Manufacturers of 33 Years' Experience

174 Fort Hill Square, Boston, Massachusetts, U. S. A.



## A Proof Press with Cylinder Press Impression

That is the fundamental upon which Potter Proof Presses have built their reputation for quality proofs.

No. 2 Potter, without inker or feedboard, is here illustrated. Two other sizes are available. All can be equipped with inkers and feedboards. Bed sizes: No. 1, 12" x 25"; No. 2, 17" x 25"; No. 3, 25" x 25".

SOLD BY ALL DEALERS

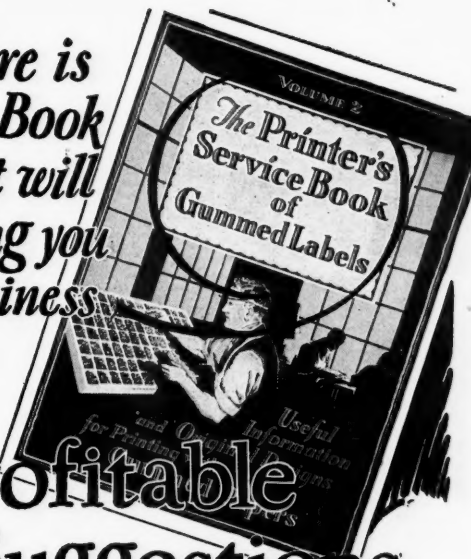
**HACKER MANUFACTURING CO.**  
320 South Honore Street Chicago, Illinois

**Plenty**  
Judicious display  
of your wares in  
ad form brings results

**BLOMGREN BROS & CO.**  
Makers of Printing Plates  
512 Sherman St. Chicago, Ill.

*Here is  
the Book  
that will  
bring you  
Business*

## Profitable Suggestions



This second volume of the Printer's Service Book of Gummed Labels contains page after page of artistic gummed label designs.

Send for a free copy of the Printer's Service Book of Gummed Labels—it will aid you in getting your share of this business.

There is a big market for gummed labels, from the type address label to the distinctive advertising poster. In many cases the mere suggestion of an attractive label results in a fine order.

You have in your shop stock type, type rules and ornaments that will produce the majority of designs suggested. This book shows reverse plates made from type setups. It offers attractive two and three color combinations that can be made with one and two colors of ink and colored gummed papers. It also shows how to use tint blocks effectively. Send for it today!

*Ask your jobber for*

## Dennison's Gummed Paper

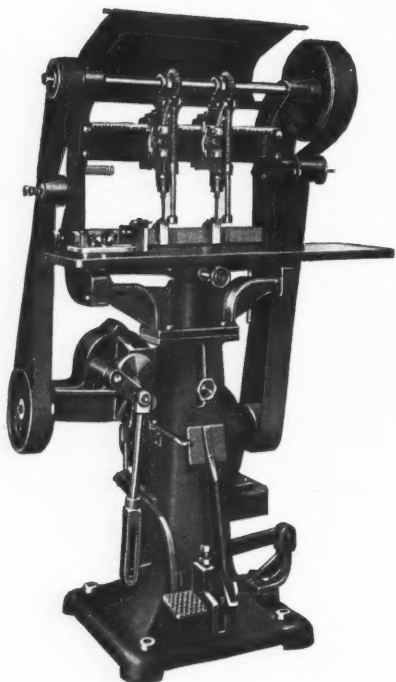
Dennison Manufacturing Co., Dept. 37-L, Framingham, Mass.

Please send me

- ☐ Printer's Service Book of Gummed Labels Vol. 2  
☐ Sample Book of Dennison's Gummed Papers

Name .....

Address .....



## The Berry No. 5—at \$800!

Here is the new Berry No. 5 Round Hole Cutter. It has the same features as the heavy-duty No. 4 machine—automatic table-lift, and adjustable back guide. It will drill through a 2 inch thickness in one operation! Two heads are standard equipment, but as many as four can be used.

Here is a heavy-duty round hole cutter of the same high quality as the Berry No. 4 Machine, yet the price is only \$800, completely equipped! [Without motor, price is \$700.]

Just think what this new machine at this new low price means to you. Complete information is contained in our new folder just off the press. *Write for it—today!*

### Berry Machine Company

716 No. First Street

St. Louis, Missouri

## “The” Raised Printing Process

A COMBINATION HARD TO BEAT

TRADE **Embossography** MARK

*Our patented process, positively the only method of producing raised printing effects that are **Hard, Flexible and Permanent**; and*

### The Embossographer

*An automatic machine for producing raised printing effects, that automatically receives stock from the printing press applies the powder, dusts off the excess and delivers to the heater or Embossing Machine*

With this improved raised printing process, called **EMBOSSOGRAPHY**, letterheads, announcements, invitations, etc., can be run 2 or 4 up, while business cards may be run 2 to 16 up. Its raised printing surface, which is hard, flexible and permanent, is guaranteed not to scratch or break off, or to deteriorate with age. It may be subjected to tons of pressure almost immediately after the work is done and may be recut with perfect safety. The **EMBOSSOGRAPHER** is built to operate by hand feed, or to take sheets from a Miller

Feeder, Kelly or similar press. With this addition to the plant, the printer is equipped to solicit work along a line heretofore impossible, opening up a field that is bound to prove exceedingly profitable.

Large quantity production is now assured, at a definite speed of 3,000 to 5,000 per hour, depending only on the size of the outfit.

Write for prices and further information.



### The Embossograph Process Company, Inc.

ESTABLISHED 1915

*Patented Processes and Machines for Producing Raised Printing*

*The Camel Back Gum and Varnish Drier*

251 William Street, New York, N. Y.

SEE IT IN OPERATION AT THE GRAPHIC ARTS EXPOSITION—SEPTEMBER 5-17, 1927

The Wetter is more than an ordinary Numbering Machine—it is an accurate piece of mechanism, and if properly used cannot fail to give perfect results.

**Boston  
Model**



Sold by All Dealers

# WETTER

LOW PLUNGER

## Numbering Machines

Can be "locked" in the form the same as type and sometimes with type—enabling you to Number and Print at One Operation. Will enable you to do your numbering quicker. Will prevent your work being seen by competitors. In every way more satisfactory than sending work out to be numbered.

**Wetter Numbering Machine Co.**

Atlantic Ave. and Logan St.  
Brooklyn, N. Y., U. S. A.

Will work on any Standard Make Press and give you that satisfaction you have a right to expect from this well-made Numbering Machine.



**7000 TO 8000  
IMPRESSIONS  
PER HOUR**

*...with this*

### Stokes & Smith Rotary Press

Here is the only press that will feed died-out blanks, made-up envelopes and sheet work equally well.

Prints from curved plates. Saves time and money on envelopes, bill heads, office forms and general commercial printing.

Used by most of the leading envelope makers.

Average conservative speed for general work, 7,000 to 8,000 impressions per hour.

One user averaged 8,600 per hour over a long period.

Successfully feeds any stock from tissue to light cardboard. All parts easily accessible; operation and adjustment very simple.

*Write for details — no obligation*

**STOKES & SMITH COMPANY**

Summerdale Avenue, near Roosevelt Boulevard  
PHILADELPHIA, PA.

British Office: 23 GOSWELL ROAD, LONDON, E. C. 1

ASK FOR OUR PORTFOLIO OF INSPIRATIONAL PRINTS

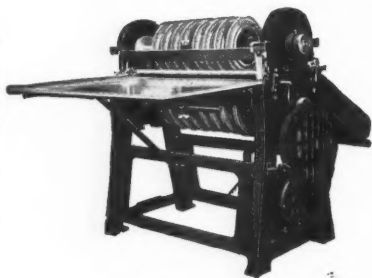
*Charm, Elegance & Femininity*  
is expressed convincingly when composed in *Bernhard Cursive*,  
the new type designed by *Lucian Bernhard*

The BAUER TYPE FOUNDRY inc.

*New York \* 239 W 43 Street*

BERNHARD CURSIVE IS PROTECTED BY NUMEROUS DESIGN-PATENT APPLICATIONS

## When Competition Cuts Profits



*It perforates at a cheaper cost  
than any other known method*

There is only one cure, that is to organize production on a lower cost basis. For the competitor who does this first and best, competition is the least of his worries.

THE ROSBACK ROUND HOLE ROTARY PERFORATOR WILL INCREASE YOUR PROFITS

*Yes, We Prove It In Your Plant*

### F. P. ROSBACK COMPANY

Benton Harbor, Michigan

THE LARGEST PERFORATOR FACTORY IN THE WORLD

SATISFACTORY SERVICE IS BETTER THAN COMPETITION



## FORWARD STEPS IN THE ART OF PHOTO COMPOSING

***HB Precision Composing Camera***

Combines Mechanical and Optical requirements for the latest photo processes in Color Separation, Reductions, Enlargements, Half-tone and Line work, and meets the practical requirements of precision work, convenient operation and economical production. It produces a full range of work from the smallest to the largest sizes.

***Squaring and Register Mark Device***

for placing register marks accurately upon copy or old plates.

***Cut Time Processes***

for reducing the retouching or Art work on Color plates.

***Cutout and Poster Process***

for handling large work economically.

***HB Image Positioner***

Predetermined registration of negatives for Photo Composing Machines.

***Light Action Controller***

for Automatic Exposures. Necessary for *uniform* results on Photo Composed Plates.

***Precision Photo Composer***

for High Speed Production on Repeat or Combination forms.

***Utility Photo Composer***

for full ranges of work sizes including Cutouts and Posters.

***Commercial Photo Composer. (Vertical and Horizontal Types)***

for Commercial Typographic and Color work.

***Plate Coating Machine***

for uniform sensitized coatings on press plates, etc.

***Photo Composing Chemistry***

for eliminating chemical troubles in offset plate making and offset printing—and establishing dependable performance for press editions.

***Offset and Letter Press, Uniting Proof Press***

for finest impressions and combining Litho, Typographic and Intaglio methods for offset press plates.

***Technical Service***

for co-ordinating production steps, equipment and materials. Establishing standards for performance and attaining satisfactory results.

*Write for Information*

HUEBNER-BLEISTEIN PATENTS CO.

344 VULCAN STREET, BUFFALO, N. Y., U. S. A.

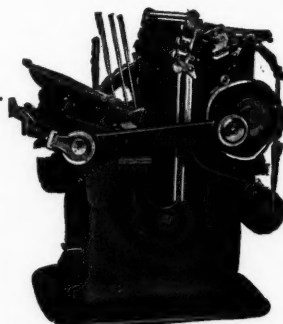
## Is It Profitable?

The final test of any machine used for manufacturing—  
**IS IT PROFITABLE?**

Here is what users of Laureate and Colt's Armory Printing Presses say:

"THEY are kept busy and we consider them good profit earners." "We don't hesitate to recommend these presses as good money makers." "The machine is a profit maker." "Good profit earners." "The Thomson machines are good profit earners." "Satisfactory money makers."

Wouldn't modern Laureate and Colt's Armory Presses be good profit earners in YOUR plant? Write for literature.



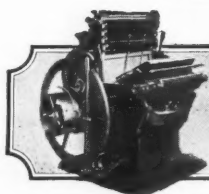
Colt's Armory—14x22 inside chase

**THOMSON-NATIONAL PRESS CO., INC.**  
FRANKLIN, MASSACHUSETTS

New York, Printing Crafts Building  
461 Eighth Avenue

Chicago, Fisher Building  
343 S. Dearborn Street

Also Sold by All Branch Offices of the American Type Founders Co. and Barnhart Bros. & Spindler



**THOMSON**  
**Colt's Armory and Laureate**  
PROFITABLE PRINTING PRESSES

Crank-Action and Eccentric-Action Cutters and Creasers • Light and Heavy Embossers



More by the  
Pound but Less  
in the "Long Run"

"It is well to remember that a good quality of ink will cover a greater area of the stock to be printed than a cheap grade."

—American Printer

PEERLESS made ink may cost more by the pound but it's sure to cost less in the "long run."

**PEERLESS**

The Black that Makes the Ink  
that "Makes" the Job

The world's leading inkmakers use PEERLESS BLACK to guarantee the printer the utmost in quality, luster, free-flowing characteristics, and maximum coverage.

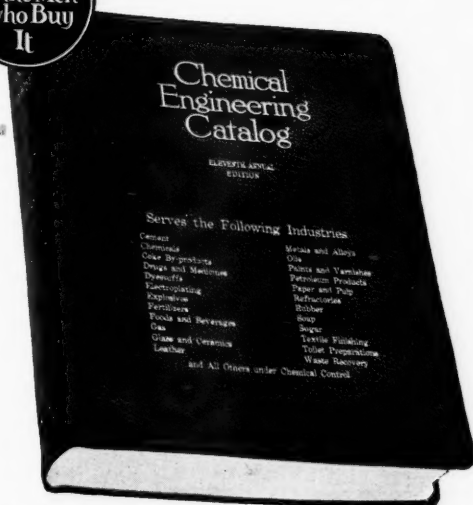
Samples On Request

The Peerless Carbon Black Co., Pittsburg, Pa.

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Hundreds of binderies "buy it because they know it"

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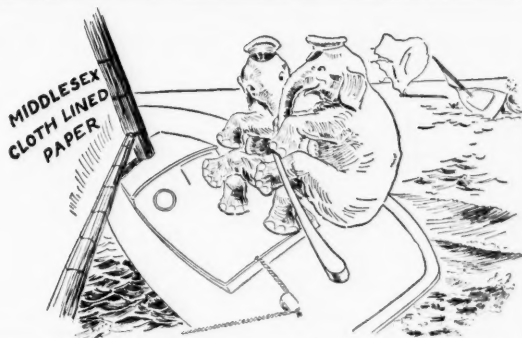
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"THE HIDELESS LEATHER"

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*We skim the seas in perfect ease  
Tho storms may rip and rare,  
Our sail holds fast through any blast  
Because "IT'S TOUGH TO TEAR"*



*In Brilliant White  
and Colors*



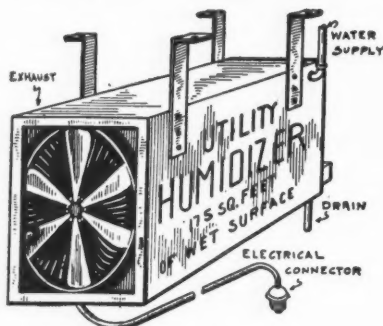
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Patent Pending

**Kills Static** Keeps paper from curling, stretching or shrinking, and insures Pure Air, because it draws the air through or over water, so that all the air is washed and purified. It washes all the air in the plant and can not rust the machinery. Now that we understand humidity's value, in keeping paper in condition, let us see to it that we also keep the breathing tubes of the workers in condition.

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It makes moist air in the same way that Nature makes it, by creating a rainstorm, washing the air completely, so it is even germ-proof, and then sending a thousand cubic feet a minute to the surroundings. Each unit will take care of about 16,000 cubic feet of space, which is why we call it "Double Capacity."

By means of a controlling device, the percentage of moisture can be maintained nearly uniform. A humidized pressroom is free from static and all paper-handling troubles, rollers last longer, ink goes farther, and the work goes through quicker. Write for circular.

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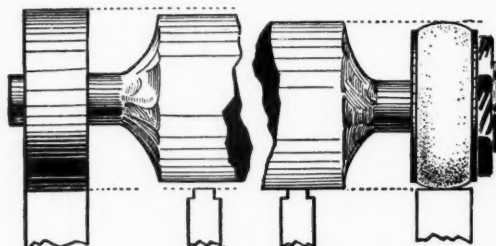
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CLEVEREST CHRISTMAS  
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CUTS YOU EVER SAW**

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An old shrunken roller with regular steel truck — form must be underlaid, and even then the rollers will drag on the form.

The same roller lowered to exact type height with Morgan Expansion Rollers with trucks of same diameter will not slur.

The time saving alone makes the Morgan Expansion Roller Truck a profit maker in the printing plant.

Raise or lower the roller to exact type height in an instant — just the turn of a nut.

The saving in wear on rollers is another source of profit. And the time saved on makeready.

Besides, they are quiet, being made of rubber.

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8 x 12 Set of Six . . . \$7.75	12 x 18 Set of Six . . . \$9.00
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Company**

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EQUIPPED  
MOTOR



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The Warner variable speed printing press motor has an unlimited variation of possible speeds which enables the pressman to gauge his press speed to suit the requirements of the job he is running. Printers who need sturdy motors for efficiency should equip their platens with Warner Motors because they are the most satisfactory for job presses.

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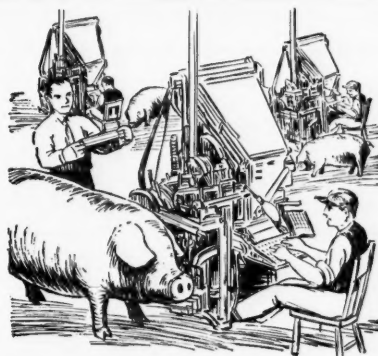
7 x 11 Press,  $\frac{1}{4}$  H. P.  
8 x 12 Press,  $\frac{1}{4}$  H. P.  
9 x 13 Press,  $\frac{1}{4}$  H. P.  
9 x 14 Press,  $\frac{1}{4}$  H. P.  
10 x 15 Press,  $\frac{1}{2}$  H. P.  
11 x 17 Press,  $\frac{1}{2}$  H. P.  
12 x 18 Press,  $\frac{1}{2}$  H. P.  
13 x 19 Press,  $\frac{1}{2}$  H. P.  
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25-30-50-60 Cycles  
110 Volts or 220 Volts  
Alternating Current  
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**THE CURRENT SAVING MOTOR**

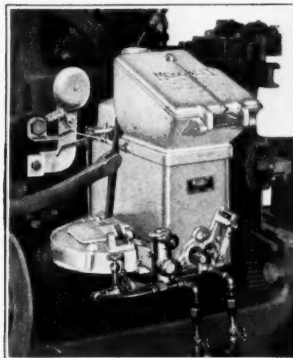


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Every time you pig metal there is a loss through oxidation. Why waste this valuable metal and incur the heavy expense of hauling, dumping, remelting and molding that goes with metal furnace operation? The MONOMELT SYSTEM eliminates the metal furnace and ends all these losses. It is the biggest money saver in the composing room.

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1. Increase production 10% to 25%.
2. Cut metal drossage 75%.
3. Clean and purify type metal.
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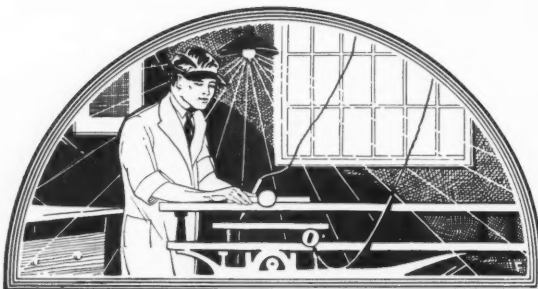
No. of Machines	Make	No. with Gas Pots	No. with Electric Pots
	LINOTYPE INTERTYPE LINOGRAPH		
LUDLOWS	ELRODS	MONOTYPES	

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From Telford & Craddock, Limited, makers of fine printing at Toronto, Canada, comes more news about

### Mentges No. 112 Folding Machine

For instance, in Mr. J. W. Telford's letter of May 30, 1927:

" . . . The No. 112 Mentges Folding Machine . . . has been giving us very good satisfaction. We are using it exclusively for the folding of all our smaller job work, and the operator is all in love with it."

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permits you to discover the merits of this Folding Machine in your own shop with no obligation to yourself. Its long list of satisfied users is testimony to its worth. Write for particulars of the plan today.

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Blanks—Coated one and two sides.	Folding Enamel—Extra Strong, the best of its kind.
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No longer is there a need for handling day-in and day-out dangerous, poisonous chemicals that cause sores and infections.

Contrasto Negatives, the new way—the economical way—the safe way of making negatives, requires no chemicals other than harmless developer and hypo for fixing. And it eliminates various baths!

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These four advantages—Extreme Density, Economy, Speed, Improved Working Conditions—are winning shops by the score, to Contrasto.

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**NEGATIVE  
PAPERS**



**PROCESS  
FILMS**

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*\*Burk-Art*  
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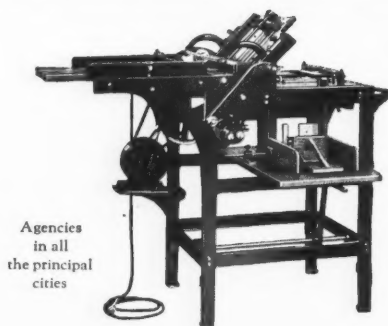
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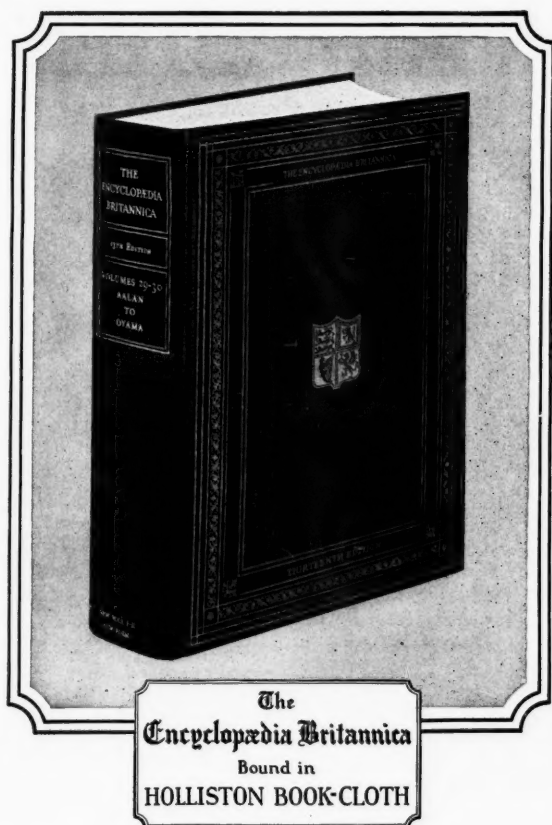
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*Most Up-to-Date Plant ~ Large Capacity*

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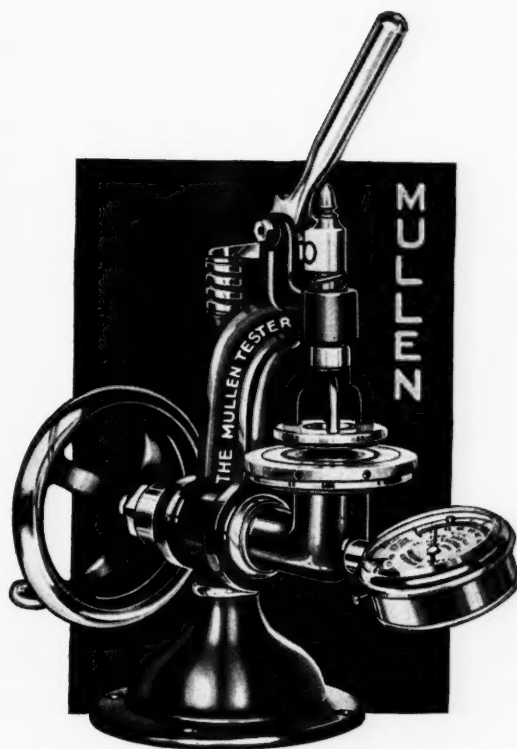
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The New Form is complete and unabridged and is printed on Britannica Opacity paper from the same plates as the well-known Cambridge Issue. By binding two volumes in one it has been possible to produce the New Form in 16 double volumes to the set as compared with 32 separate volumes of the Cambridge Issue.

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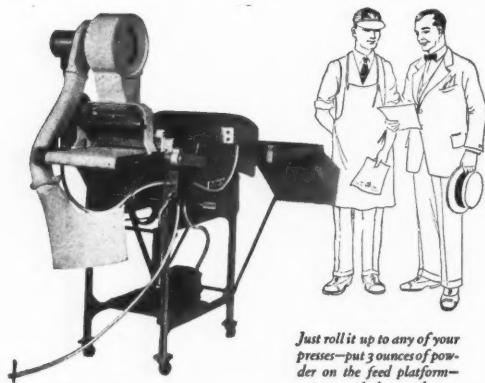
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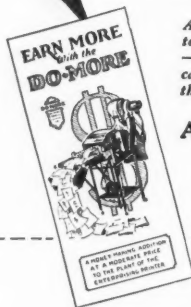
Just roll it up to any of your presses—put 3 ounces of powder on the feed platform—turn on the heat and go.

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Now you can share in the millions of dollars annually spent on engraving, by selling your customers finished printing at a slight increase in cost to them.

Embossing processed on the DO-MORE has a smooth, glossy, rounded finish and is always as distinctive and as durable as the best steel die work. In sharpness of relief it cannot be detected from finest engraving. Simple and strong in construction, the DO-MORE does not replace any equipment but completes a printing plant.

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Only adjustment necessary  
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The Acme Staple Binders are the  
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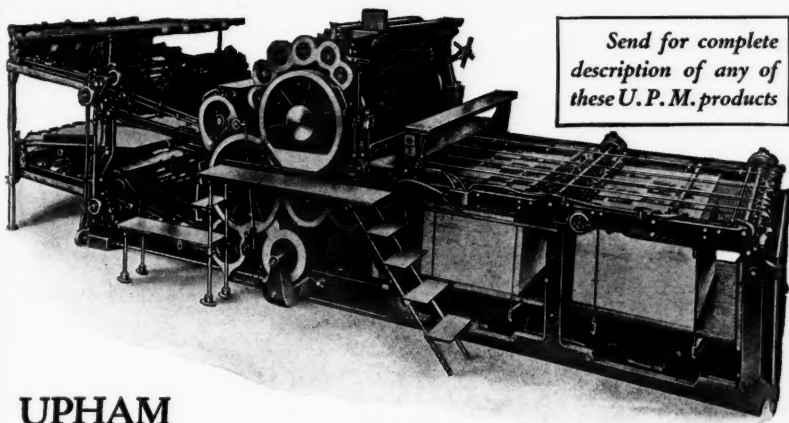
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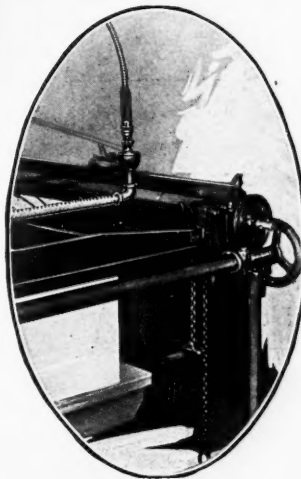
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This Automatic Gas Bar makes it possible for printers to avoid slipsheeting on more classes of printing than ever before. A pressure pump multiplies heat and flame many times.



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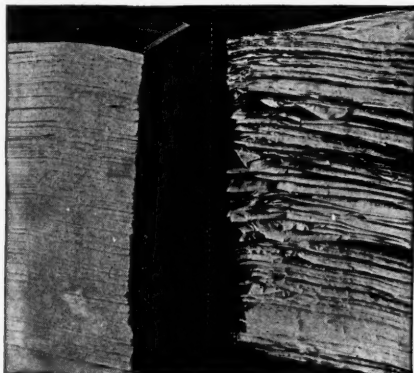
The only known means of entirely eliminating static electricity. It is now in use on more than 7,000 presses. We shall be glad to send you a list of users who have 5 to 163 presses equipped.

The Chapman Electric Neutralizer  
Makes Presses Deliver Light Paper

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instead of

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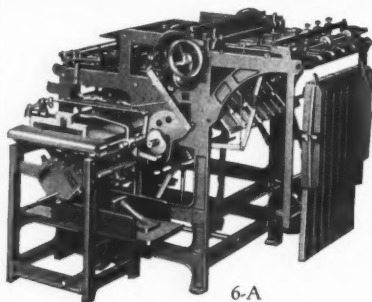


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Eclipse No. 5 makes 1, 2 or 3 folds. Capacity 4x6 to 14x19 inches. Speed 6,500 per hour.

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Manufactured by

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Fastest Flat Bed and Platen Press made.  
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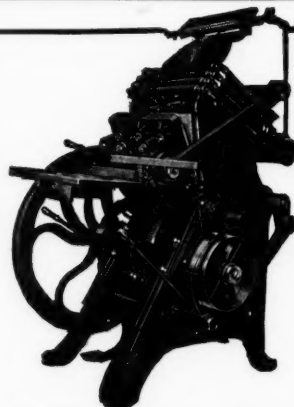
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- 2—5/0 Miehles, size 46x65, with Dexter Suction Pile Feeders.
- 2—4/0 Miehles, size 46x62.
- 1—2/0 Miehle, size 43x56, with Cross Feeder.
- 5—2/0 Miehles, size 43x56, with Dexter Pile Feeders.
- 2—No. 1 Miehles, size 39x53.
- 1—No. 2 Miehle, size 35x50.
- 3—No. 2 Miehles, size 35x50, with Dexter Pile Feeders.
- 1—No. 3 Miehle, size 33x46, with Cross Continuous Feeder and Upham Attachment.
- 1—No. 3 Miehle, size 33x46, with Pile Feeder and Upham Attachment.
- 2—No. 4 Miehles, size 28x41.
- 1—Pony Miehle, size 26x34, with Suction Pile Feeders.
- 1—G. U. Premier, size 38x52.

### **Job Presses**

- 4—Miehle Verticals.
- 4—Miller Units, size 12x18.
- 3—Miller Units, size 10x15.
- 2—Chandler & Price Presses, size 10x15.
- 2—Golding Jobbers, size 10x15.
- 1—John Thompson—Laureate, size 14x22.
- 1—John Thompson—Universal, size 14x22.
- 1—Flat Bronzer, built by E. Bartsch.

### **Monotype Dept.**

- 6—Casters.
- 1—Thompson Caster.
- 6—Keyboards.
- 81—Composition Mats.
- 30—Molds.

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- 1—No. 187 Dexter Jobbing Folder, with Cross Feeder.
- 1—No. 191A Dexter Folder 42x57, with Cross Feeder.
- 2—No. 189A Dexter Folders 35x48, with Cross Feeders.
- 1—Model "B" Cleveland Folder.
- 1—Model "C" Cleveland Folder.
- 1—Dexter Kast Stitcher, 5 Sections.
- 1—No. 17 4-Head Boston Stitcher.
- 2—No. 7 Boston Stitchers.
- 1—No. 2 Boston Stitcher.
- 2—50-inch Seybold Cutting Machines—Late Type.
- 1—34-inch Dexter Automatic Clamp Cutting Machine.
- 1—Power Driven Perforator.
- 1—32-inch Hand Clamp Oswego Cutting Machine.
- 1—Rosbeck Perforator.
- 1—Round Cornering Machine.
- 1—Portland Punching Machine.

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- Leads, Rule, Metal Furniture.
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- 1—Type High Planer.
- 1—Type Gauge and Rectifier.

All equipment will be sold for cash on the floor. Removal to be made not later than Dec. 1st. Terms can be arranged for. Our representatives are now on the premises.

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**19 Cliff Street, New York City**

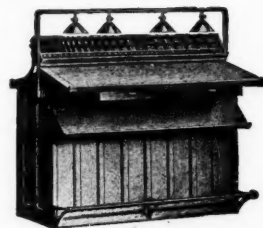
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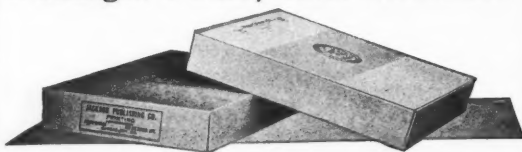
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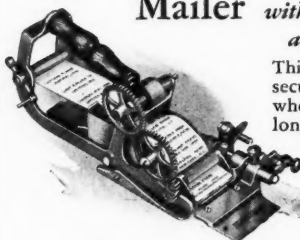
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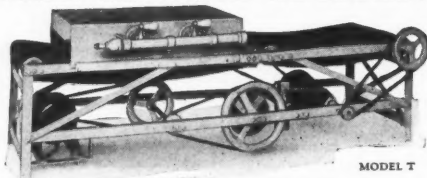


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CAPACITY PER HOUR . . . 2,000  
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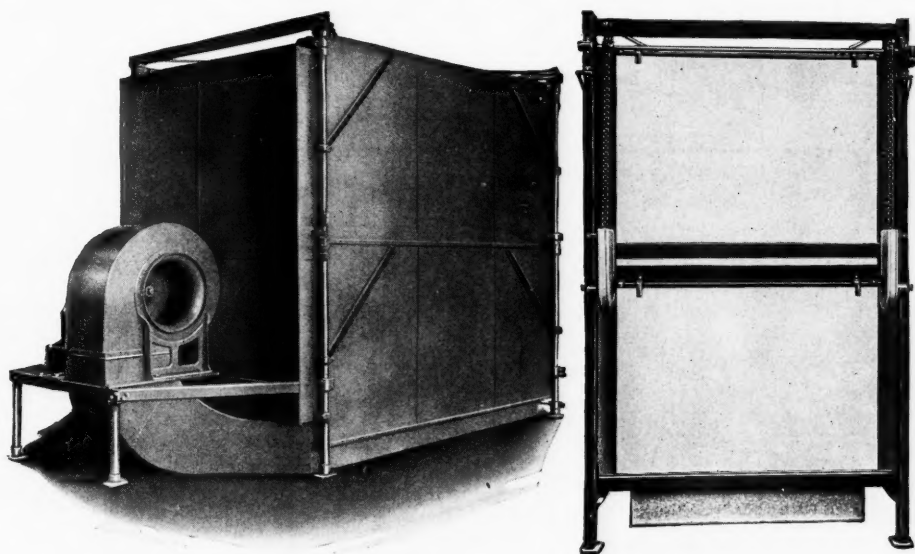
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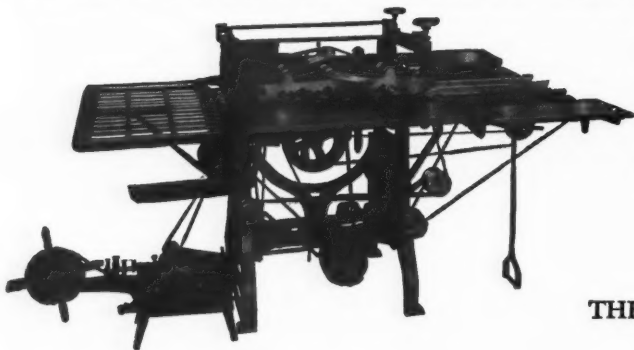
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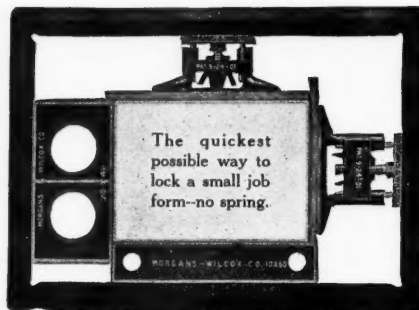
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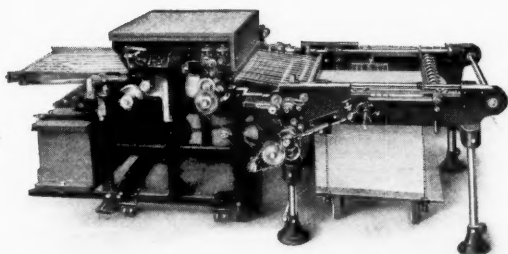
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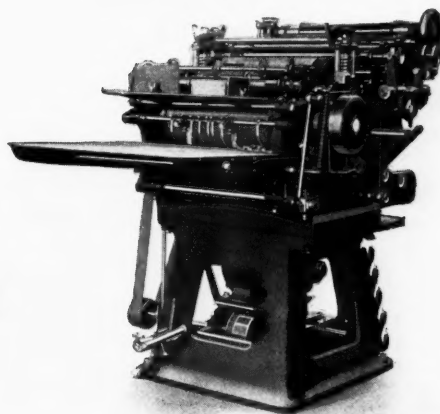


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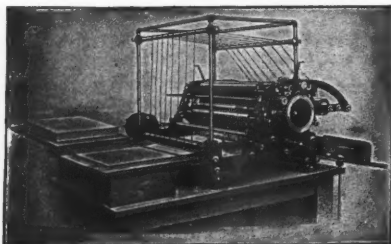
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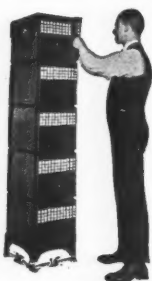
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Less in cost than a good plate lost.

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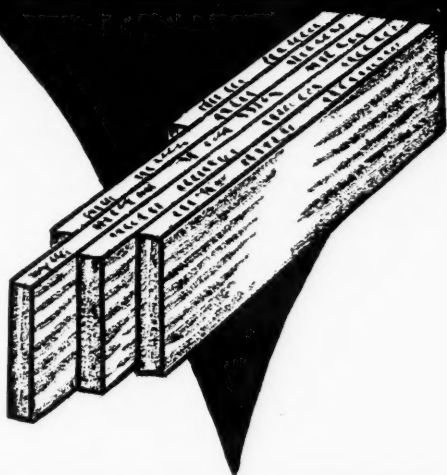
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A turn of the dial takes the place of all the adjusting operations usually employed and saws the slugs besides.



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The owner of a Babcock 35 x 48 averaged 670 impressions per hour. He attached an Automatic Craig and got 791 impressions. His press time was charged at \$3.00, so he made \$3.60 more per day by automatic offset elimination.

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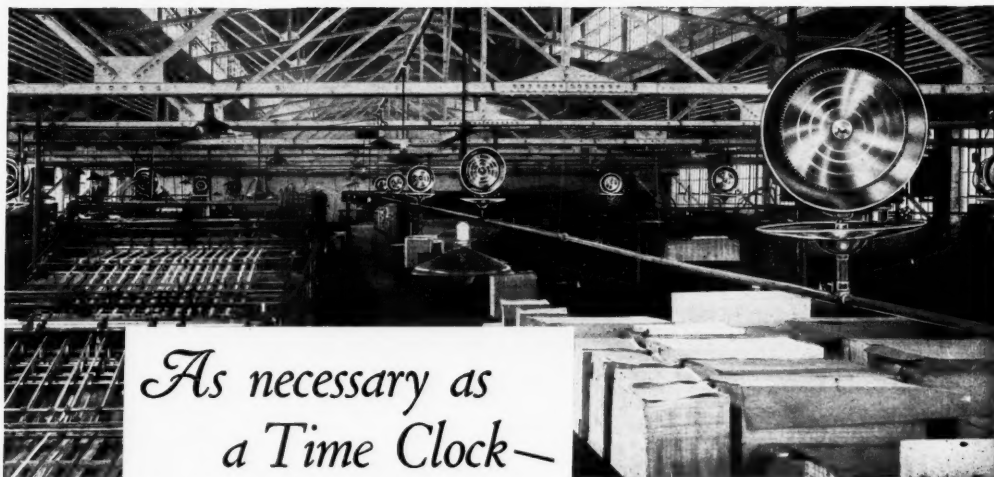
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For the medium size shop this machine will give service and satisfaction to the purchaser.

Price, including two Round Hole Heads,  
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Improved Simplex Metal Feeder for Composing Machines

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### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

OF THE INLAND PRINTER, published monthly at Chicago, Illinois, for  
October 1, 1927.

State of Illinois } ss.  
County of Cook }

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Harry Hillman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher — The Inland Printer Co. . . . . 632 Sherman Street, Chicago, Ill.  
Editor — Martin Heir . . . . . Chicago, Ill.  
Managing Editor — Harry Hillman . . . . . Wilmette, Ill.  
Business Manager — Harry Hillman . . . . . Wilmette, Ill.

2. That the owner is: The Inland Printer Company — Jennie O. Shepard, Clara J. Shepard, Harry Hillman, Eldon H. Gleason, Walter I. Rogers.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

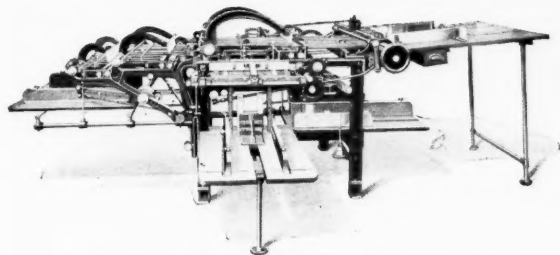
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also, that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

HARRY HILLMAN,  
Business Manager.

Sworn to and subscribed before me this 30th day of September, 1927.

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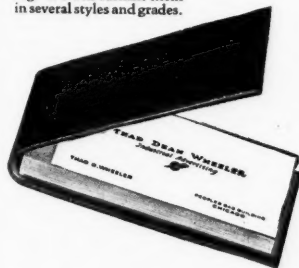
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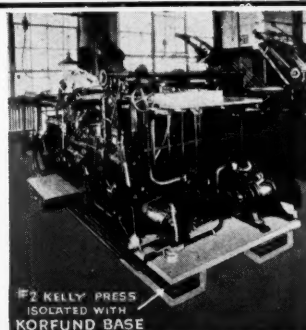
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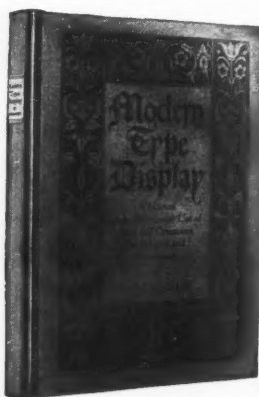
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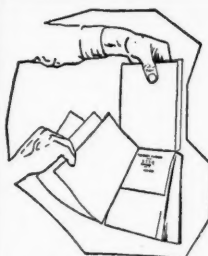
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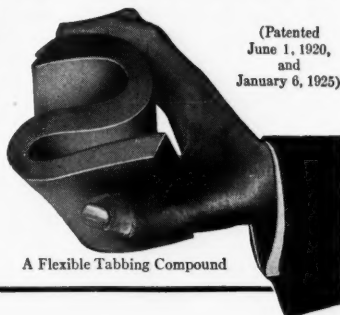
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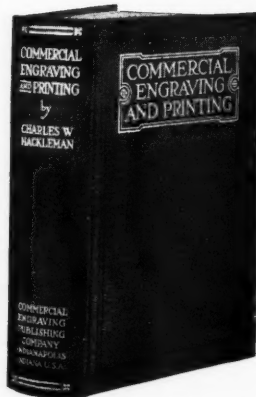
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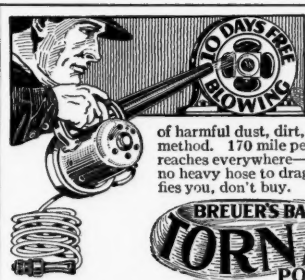
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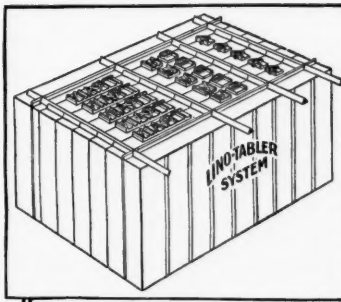
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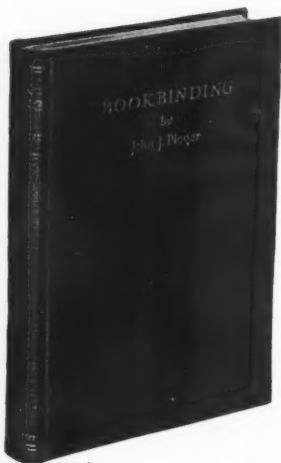
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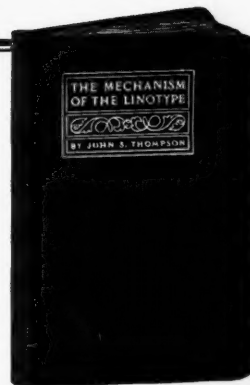
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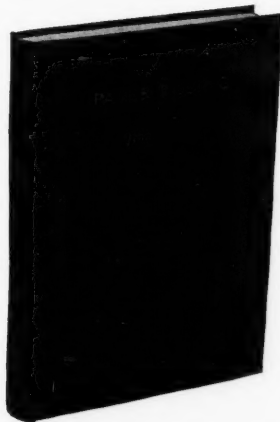
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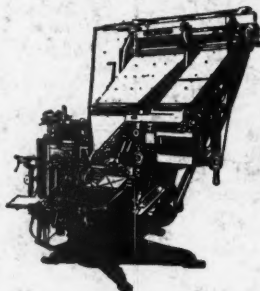
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